

Famous Artists Course

•

Famous Artists Schools, Inc.

Westport, Connecticut

lesson **12**

ALBERT DORNE FRED LUDEKENS NORMAN ROCKWELL

AL PARKER BEN STAHL STEVAN DOHANOS JON WHITCOMB

ROBERT FAWCETT PETER HELCK DONG KINGMAN

AUSTIN BRIGGS HAROLD VON SCHMIDT



Heading done with
a pointed, 2-B pencil.

Logotype drawn with a pointed gray crayon pencil.



Figures rendered with a pointed 4-B pencil and a side stroke pencil tone laid in. Then the tones were derived by rubbing with a stump. Dark tones done with a 6-B pencil.



A flat three-quarter inch slab of graphite used for dark tones on the radio.



Small logotype in the lower, right corner lettered with a chisel-point pencil sanded to a very fine point.

You can be sure...if it's
Westinghouse

leaves dry, leaves increase dry, close leaves less water loss,
if leaves increase dry, leaves, or leaves less dry, leaves, leaves, leaves
and leaves less water loss, leaves, leaves leaves leaves leaves
leaves, leaves leaves dry, or leaves, leaves, leaves, leaves in leaf,
no, no, leaves leaves, leaves, leaves, leaves, leaves, leaves, leaves
no, leaves, leaves, leaves, leaves, leaves, leaves, leaves, leaves



Westinghouse

Here is a pencil rendering of an actual layout by Julian Archer. Notice particularly how the different materials (shown in the margin) were employed to achieve the desired effects in the various parts of the layout. This finished pencil rendering was preceded by many rough layouts drawn and redrawn to find the best arrangement of all elements that were to go in the advertisement. The first, full sized sketch was slipped under the top sheet of a tissue pad and refined, then this draft was in turn slipped under a tissue sheet and further refined. The final layout, the one you see here, is the result of many such operations.

Advertising Layout — by Richard S. Chenault, Art Director, American Magazine

Every advertisement that appears in print must be planned in its physical format. This plan is known as the "layout" and serves as the architectural design for the various illustrations, headings, copy, and company name that are to appear in that advertisement. All visual advertising, including direct mail and posters, is planned in this fashion. From such a "layout" the advertiser receives a sketch impression of how his advertisement will look in print, and this design serves the various specialists in drawing, typography and engraving by telling them exactly what is required to produce the finished result.

The designer of the layout is known as a "layout man." He is the expert who plans and designs the physical form of the layout. Another name sometimes used is "visualizer," which is the professional term. The good visualizer is more than merely a designer, however; he is a creative merchandiser of ideas as well as being an expert in the placement of the various elements that make up the advertising design.

There are two broad types of display advertising with which the visualizer deals: the selling of physical merchandise and the promotion of an idea or a way of life that will be attractive to millions of people. The sale of insurance or the encouragement of good grooming by the use of sundry products are two examples of the "projection of an idea." The layout man works with imagination and with knowledge of the buying habits of masses of people to achieve one or the other of these objectives.

The well-trained visualizer will possess the ability to think up good advertising picture ideas that will interest a large segment of the readers who see the advertisement. An idea must be interesting enough to stop the majority of people or he has

The sketches by Julian Archer shown below demonstrate how the expert layout man makes many small, rough pencil arrangements of the elements in order to arrive at the combination of elements he considers most suitable. Such preliminary "thinking" on paper is done in any convenient small size but is always drawn roughly to the proportions of the final layout space. The result of this thinking and of the refining process is shown in the finished pencil layout on the opposite page.



Here is a reproduction of the final advertisement as it was printed. The water color painting was done by Albert Dorne. Notice how the artist has interpreted the original layout as it was presented to him.

You can be sure...if it's

Westinghouse

All radio-phonographs may look pretty much alike to you . . . but there can be a big difference in the listening. You will get far more enjoyment out of a set that's built up to a standard than you will from one that's built down to a price. And you don't have to be an expert to tell the difference. You can be sure if it's Westinghouse.

Westinghouse radios and radio-phonographs are available in a wide variety of models. The one shown here is the 116, which has exclusive Automatic record changer, Electronic Filter receiver, and built-in speaker. The low-front cabinet is a Westinghouse classic. Home Radio Division, Westinghouse Electric Corp., East Pittsburgh, Pa.

Listen...and you'll buy Westinghouse

Listen to Ted Malone every morning Monday through Friday ABC Network

"well, Here's to Hiram"



This pencil layout by Gene Davis falls into the second classification of a product — its use. There is excellent composition in this advertisement and a combination of both formal and informal balance. Notice how the figures are overlapped to give an interesting pattern as well as unity to the illustration; notice also the placement of the heading and the use of white space around it to give it emphasis. The beautifully executed, chisel-point lettering has great character. Liquor illustrations, it is interesting to note, cannot portray women; the main appeal is to men and consequently, this illustration shows men relaxing after engaging in a favorite male sport — duck hunting.



Here is an actual size detail of the above advertisement showing the pencil technique employed by Mr. Davis.

failed in the most important aspect of his work. He should not become so wrapped up in striving for technical drawing excellence that he ignores the more valuable part of his job — the creative function.

Because he can only create intelligently if he knows the problem, it is important that the visualizer have the proper background for the advertisement. He must know the product reasonably well, to whom it is principally addressed, where the advertisement is to appear, the type of company and its position in the field and what mechanical limitations will be imposed in reproducing the advertisement.

Product classification

The layout man can roughly evaluate his creative problem, once he knows the above facts, by discovering in which of the three broad classifications the product or idea fits. The first of these might be described as products that have intrinsic value within themselves, such as jewelry, furniture, automobiles, silverware, homes, etc.

The second classification includes products whose value lies in their consumption or service, such as food, soap, refrigerators, train travel, public utilities and theaters.

The third classification might be described as products that are purchased only through fear. These include personal hygiene items, medicines, insurance, auto tires and roofing materials.

These three classifications are very broad in aspect and can serve only as a starting point from which the layout designer begins his thinking for a suitable illustration idea and arrangement. In actual practice, he may use combinations of all the above classifications in one advertisement.

In devising illustrative concepts for the above, the layout man should realize that, in most cases, among intrinsic value products, the product itself is the most important part of the illustration. These products are bought mainly because of pride of ownership, and its true worth or appearance will be most important. In the second classification, that of consumption or use, the results of use will have the most attraction for the reader. This is particularly true of those types of products which are not bought themselves, only their use is purchased — as in train or airplane travel or hotels. In the third classification, fear, the negative illustration — that is, one which will arouse the reader's fear of not using the product will obtain the greatest degree of reaction from the reader.

In many instances, the layout designer may incorporate two or more of the above classifications in one illustration in order to increase the force of the advertisement. He must also consider whether the product or idea is picturable at all or not. In the case of life insurance, the actual product — a piece of paper — has no reader interest; therefore, the layout designer must call on the negative illustration or the result (or both) to achieve an interest-holding illustration.

Fitting the visual idea to the reader

The visualizer must at all times consider the type of reader to whom the advertisement is addressed. A layout addressed to an audience of women promoting the sale of a fashion product would receive a very different handling than a layout prepared for

advertising heavy machinery to businessmen. Illustration, type, copy — all elements — would be handled delicately in the feminine advertisement but boldly and vigorously in the advertisement for men. Every nuance or difference in the audience and type of product being offered must be taken into consideration by the visualizer. This includes weight of type and illustration, subject matter interesting to the specific group, colors used. Every aspect of the ad must be closely scrutinized by the designer before being placed in the layout.

The type of publication to be used must also be considered by the visualizer. A news-type of magazine or a newspaper being utilized as the medium in which the advertisement is to run, offers the layout man the opportunity to fit the magazine's editorial pattern by making his layout have some of the qualities of the magazine or newspaper. An advertisement in a women's publication would offer the same type of information obtainable in the editorial pages of that magazine.

The visualizer must also fit the style of his layout to the type of copy to be used in the advertisement. Light or humorous copy would call for illustrative material in the same vein, whereas a heavy, serious statement would call for a more dignified illustration.

A secondary purpose of much advertising, that should not be ignored by the designer, is the institutional impression offered by the layout. A company which is the undisputed leader in its field should have layouts for its advertising that reflect the position held by the company. Such an organization cannot afford to run advertising over its signature that is so frivolous in appearance that the layout does not maintain the company's position. The layout man would be doing such an organization a disservice if he did not give true consideration to this point in determining the impression that his layout will have.

Making the physical layout

Once the visualizer has obtained all the available facts concerning the advertisement to be designed and has decided on the layout character and the type of illustration to be employed, he can begin building the layout. At this point, he becomes purely the architect of the advertisement in its physical form. His efforts will be directed toward composing an effective advertisement by combining the idea and the design of elements in such a manner as to be attractive and pleasing to most of the prospective readers.

To aid him in such physical planning, the following five basic principles of layout design are most important. These five principles should be soundly learned by the student, for they can, and do, apply to all forms of visual advertising, whether for magazine, newspaper, poster or direct mail. They are even useful in evaluating other forms of visual advertising such as window display, moving pictures and television broadcasts.

The first principle — balance

The most important of the five basic principles is known as balance. Placement of the various elements in the layout area so that they will not appear to be toppling in one direction or another is provided by good balance. Good balance is an almost psycho-



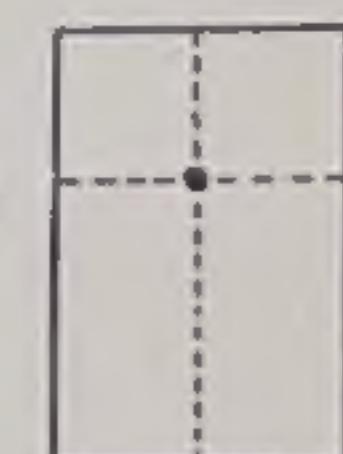
Layout materials

Materials needed for layout work, most of which you already have, include: Layout or visualizer tissue pad (available in various sizes), soft pencils, soft plastic eraser, Art Gum, ruler, T-square, triangle and pastel chalks for color layout work. The best chalks are NuPastels which are one-quarter inch square sticks. You will also need some pastel fixatif to keep your chalk drawings from smearing. Additional materials you may want to get later include: A small pencil compass, a so-called "carpenter's" pencil which is a soft, flat-leaded pencil already shaped into a chisel point, other types of triangles, and French curves. Occasionally you will want to use water color or pen and ink instead of pencil or colored chalk.

This figure detail, reproduced full size, demonstrates the importance of a layout man being able to do more than just letter, rescale and paste up. He should be able to draw well and imaginatively.

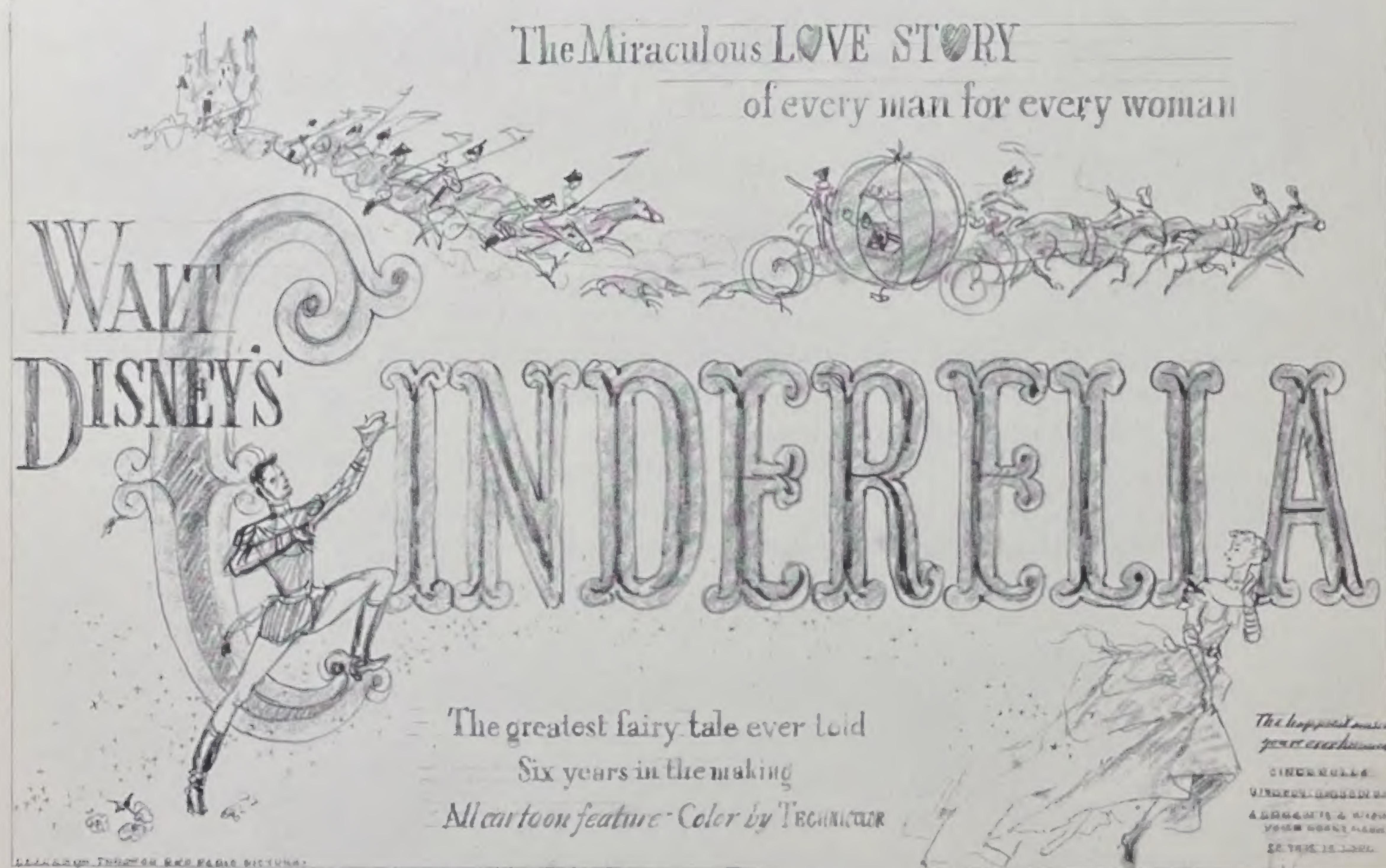


logical sense on the part of the layout designer and there are few hard and fast rules that can apply. Balance does, however, have some of the qualities of the see-saw that can be utilized. A fulcrum or "layout balance point" can be easily determined that will serve as a general guide for the balance of elements. This point is on a vertical line bisecting the layout space one third of the way down from the top of the space. (Do not confuse this point with the visual center as defined in Lesson 9.) Draw a horizontal line through this point. Now, the vertical line serves as a fulcrum for balancing the elements placed to its right or left and the horizontal line serves as a fulcrum for the balance of elements placed toward the top or bottom of the layout space. The illustration at the right shows how you can divide your layout space in this manner to help you balance the layout elements.



The determination of the "layout balance point" is about as much mechanical help as you can get to achieve balance. You, as the creator, must develop a natural sense of element placement that tells you when the layout is sufficiently in balance so it will not annoy the reader. This sense is similar to learning to balance yourself on a tight wire — only from within can your sense tell you when you will not fall.

There are two main types of balance that will help you start in developing your own sense of balance. One of these, called "formal balance," is almost architectural in its appeal. It is achieved by the orderly arrangement of the layout or picture elements on either side of the center vertical fulcrum. However, under no conditions is a layout ever split exactly in half; the center vertical division serves simply as general



Here is a well-balanced layout for a motion picture advertisement done in a two-page size by Gene Davis. Notice the artful, loose handling of this rough "visual" from which a meticulously finished layout was made to show the client. Also notice how, on this double page layout, the title is carried across the gutter, tying the two pages together. The delicate loose handling of the figures and sketches demonstrates admirable taste.

guide line around which the layout elements are designed or composed. Formal balance lends dignity and conservatism to an ad. The layout man can use this simple, dignified style of balance and concentrate all attention on the illustration, letting the illustration, rather than an ingeniously designed layout, attract reader interest. Formal balance provides the largest illustration area possible in a layout that still retains space for headline, copy, logotype, etc.

Informal or assymetric balance will ordinarily provide a more interesting pattern to the layout than the formal arrangement. It imparts an overtone of excitement that will usually catch the reader's interest. Better display of the most interesting elements can be accomplished with informal balance. In general, more forceful advertisements can be devised by utilizing informal rather than formal balance.

Informal balance makes the use of the center vertical fulcrum line and the layout balance point even more essential. The elements are balanced, but not evenly, due to their varying size, shape and value contrast. Informal balance calls for an exact sense of where to place the various elements so that they do not make a lop-sided or top-heavy advertisement. This unevenness or variety is, of course, the chief charm of the layout, but if all color or blacks or grays are concentrated on one side of the advertisement, the reader will receive an uncomfortable impression that the advertisement is out of balance even though he is not conscious of the actual reasons for such an impression. The layout man must, therefore, develop a sixth sense of the fitness of placement of the various-sized and various-toned elements so that a harmonious whole is achieved while, at the same time, great interest is retained.

The second principle — movement

In a layout, movement is the established directional flow which leads the reader's eye from one element to another in the order of their importance, and each element should be so placed that this will be accomplished. Movement of elements, in the main, should be from left to right and from top to bottom — the direction established by the reading habits of the English-speaking people.

A most important feature of movement, especially in newspaper advertising, is to keep the reader's eye within the advertisement space. This is accomplished by "stopping" a strong directional flow, with one element blocking its path. This element is often a heading or logotype or product package; it prevents the reader's eye from going out of the space and at the same time calls his attention strongly to the element used as a "stop."

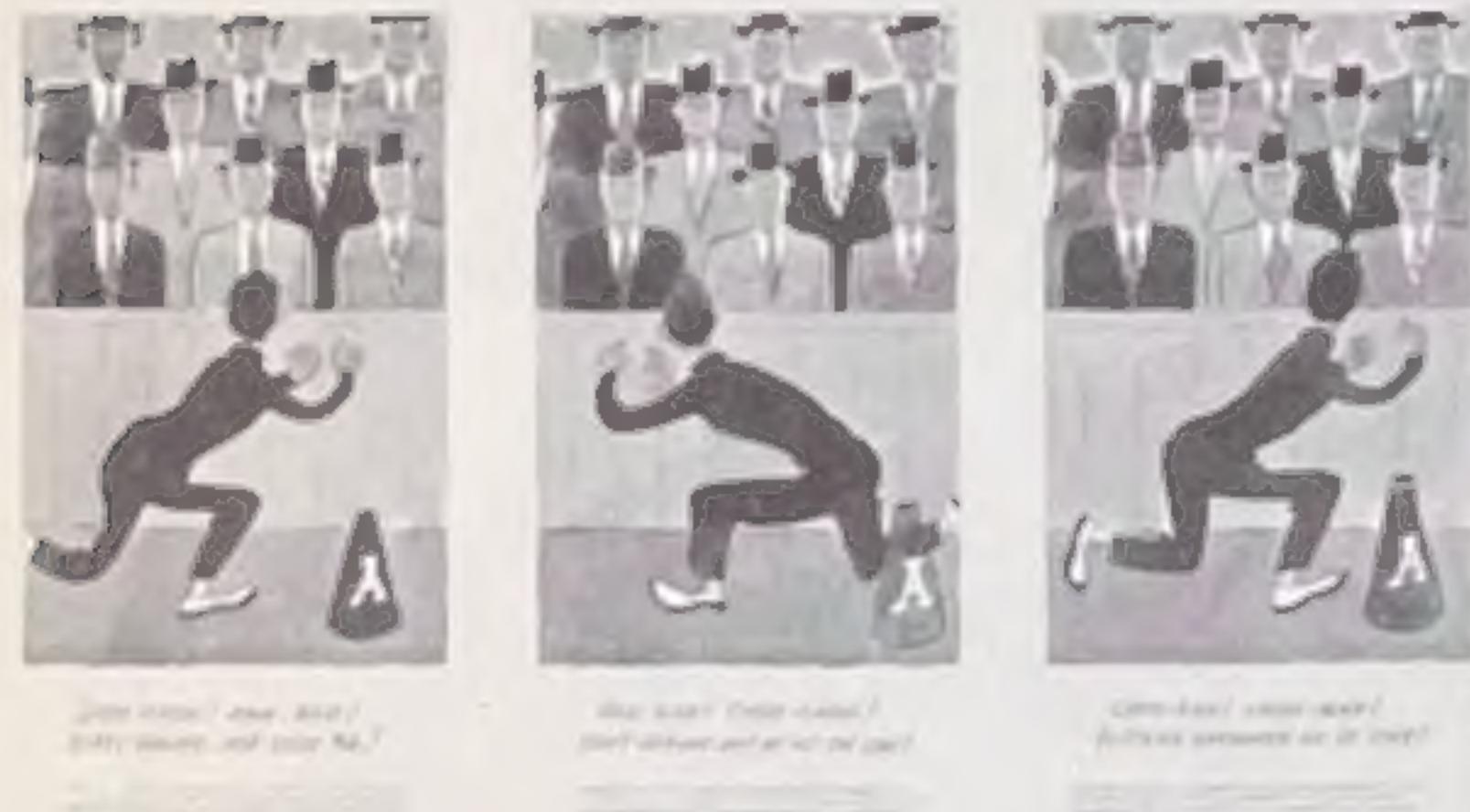
All well-planned layouts, regardless of style, are likely to employ the directional function somewhere within the layout design. One method used is to tie one element into another by overlapping; this gives the effect of a line movement in some direction.

The third principle — unity

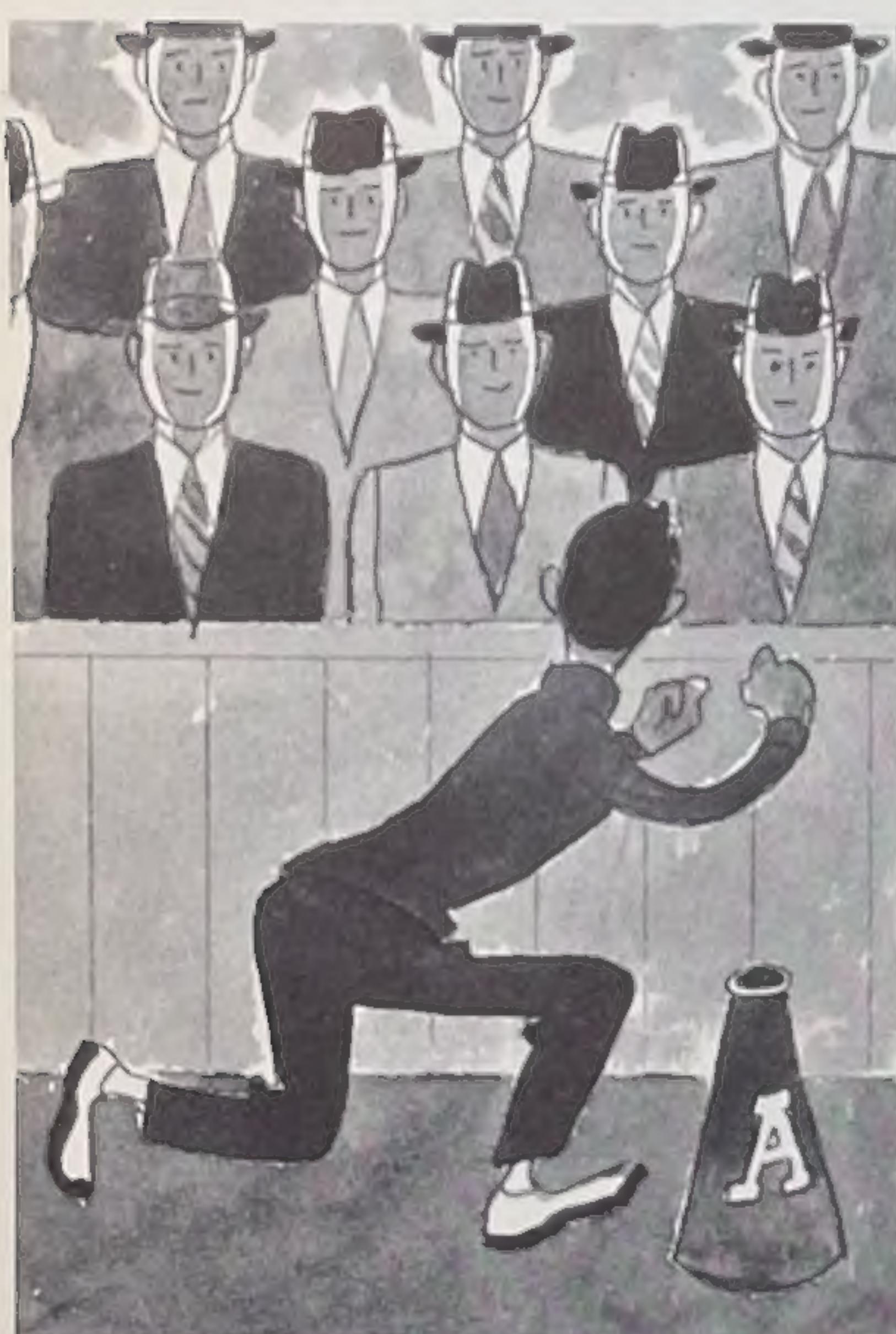
The practice of tieing elements together by overlapping is one manifestation of the third principle — unity. Most layouts will employ this principle to weld the various elements into a unified whole. The layout man should always remember, in designing layouts, that the "whole is greater than any of its parts." Unification of elements to make a well-knit compact composition will keep the advertisement from appearing



This is a pencil layout by Dean Coyle that makes use of a famous person as an attention getting device (see page 8). Note the employment of the second principle, movement, in the directional flow of illustration elements to the bottom of the space. The figures are also turned in to hold the reader's eye within the desired area. This is an excellent style of rendering a layout for later photographic illustration. The precision of the chisel-point lettering and the use of space around the elements give simplicity and clarity to the layout.



This layout by Jack Anthony utilizes a light cartoon treatment. Notice the cartoon strip placement of pictures from left to right. The layout was rendered in light pencil and transparent water color; the logotype was done in colored pencil.



Actual size detail.

to fall apart. This can be accomplished by a very careful study of the positioning of each element so that, without crowding, the larger amounts of white space will be at the borders rather than in the center of the layout. Do not place border lines or other elements so that they separate the elements themselves. In short, avoid splitting the advertisement at any point.

The fourth principle — clarity

Any advertisement should be easy to read and understand, yet retain its flair and ingenuity. No layout should be complicated or tricked up to the point of confusing the reader. The layout, it should be remembered at all times, is a selling vehicle, not merely a personal artistic triumph for the layout artist.

Clarity is the safeguard against blending elements to the extent of making them confusing. At no time should the reader be in doubt of the meaning or understanding of each and every element. This applies to lapping one illustration too much over another, to placing a heading over a confusing background, to placing elements together that are too similar in their "color" value and all such practices that might confuse the reader. Check every layout for clarity as well as for the other principles.

The fifth principle — simplicity

To command the greatest attention from the readers is the object of the layout. The simpler an advertisement is, in most cases, the quicker will the reader be stopped to read the message contained in it. For, since every added element has a tendency to divide the reader's attention, the fewer the elements, the greater the attention. Strip off all extraneous units that can be cut out without impairing the selling story.

One way of eliminating units is by combining several small spot illustrations into one with the use of a gray background or border. Another way is to combine logotype, trademark, slogan, and company name into one compact group by close spacing or overlapping the elements slightly, so that the impression of one unit is achieved.

Professional layout men will often violate a basic layout principle in order to produce a more striking advertisement than might be devised by adhering faithfully to the rules; but their larger experience, coupled with nearly automatic attention to most of the principles outlined here, will cause them to accentuate the rest of the rules so that the layout will still be well designed. The student will do well to wait, however, until he has acquired a solid foundation in basic principles before ignoring any of them.

Lettering for the layout

The visualizer should have a good understanding of type and handlettering to complete his layout in professional style. The most common way of indicating the headings or logotypes in layouts is by using a chisel-point pencil. It can be easily learned with the following instructions and by assiduous practice.

Attention value and emphasis in layout

The visualizer must devise his layout so that the greatest number of readers will be stopped by it and read its message. The devices used for this most important function



are called "attention values." It must be remembered at all times that the prime function of a layout man as a designer of advertising is to gain the reader's attention. Once that is accomplished, the sales message in terms of copy must continue to hold the reader's interest.

To gain the most readers' attention, the layout designer must have full information of the purpose of the advertisement and make use of some of the detailed studies mentioned at the beginning of this chapter concerning the type of product offered, the readership desired plus all of the other factors mentioned in that section. To utilize attention-getting devices that will draw undesired readers is of little value to the advertiser.

Getting maximum attention for an advertisement is not simple — the visualizer must constantly study the reading and interest habits of masses of people. He must know readers' reactions to types of illustration and layouts as a whole — and these are constantly shifting with the national outlook and conditions of living. Hence, this study is a lifetime occupation — the most experienced visualizers never let up in the constant observance of reader reaction.

This is a two-page, center-fold magazine layout by Arthur Surin done in full color. The illustration was made with NuPastel chalks and a 2B pencil. The heading is done with a carpenter's pencil, the logotype with a colored crayon. The car is rendered in light blue chalk. Notice the directional slant of the logotype. Notice how the heavier type is indicated at the bottom in contrast with the lighter areas at the top. In a center-fold spread for saddle stitched magazines like *The Saturday Evening Post* and *Collier's* the illustrative material can run right through the gutter without loss of visibility or the breaking up of the illustration.

Methods of building high attention value

There are many ways of building attention value in a layout. The few listed below are not in the order of their importance, since that is determined by the type of reader group addressed. Often, two or more methods will be used in one advertisement. The student should use this list only as a guide to ascertain for himself, by study of current advertising, the many other methods available:

1. Famous Persons. The use of personalities has always been a good method of gaining the reader's interest. People are interested in famous persons they have read about or seen in plays or moving pictures. The use of likenesses of these people will stop many readers, particularly in the wide, less-sophisticated class.
2. Entertainment-promising picture. Using an illustration with a suitable headline that indicates mild entertainment of the editorial story type for the reader will gain his attention.
3. Unusual art treatment. Devising an illustration that will make use of art treatment of a quite unusual or distinctive type — such as that of a gallery painter or designer — offers a method of obtaining reader interest, particularly of the smaller, more sophisticated audiences.
4. Bizarre situations. A fantastic situation, humorous or serious, but one not likely to be familiar to the reader is prone to create interest. However, such situations must be in good taste for both reader and advertiser.
5. Cartoons. Cartoons are perennially popular with a wide segment of the population. However, cartoons should be definitely integrated with the product or idea being promoted.
6. Large main illustration. This is the most popular pictorial form in layout. It gives the maximum space for illustration and display and is a layout form rather than a pure attention-getter. Its size, however, even if the illustration is not particularly exciting, will draw reader interest. The main effort is to also make sure that the illustrative material is interesting. Naturally, almost any of the forms of attention-getting devices mentioned here could be employed in a large main illustration.
7. Unusual perspective. Making use of a most unusual perspective view of what would otherwise be an ordinary subject will aid in gaining attention.

exclusive —

LEES nylon

ribbon

Actual size detail.



Yessir

that's our baby —

another knitting exclusive —

LEES nylon

ribbon



MINERVA



COLUMBIA

Great names in hand-knitting yarns

ANOTHER FAMOUS PRODUCT . . . LEES CARETTE

8. Magnification. Blowing up a tiny object or part of a large object such as a carpet tack or a ball-bearing to tremendous size will gain attention.
9. Silhouetting. Cutting out all extraneous background in the illustration will often create high attention value. This will simplify the illustration and sometimes make it quite unusual.
10. Vignetting. This is a modification of the silhouette. To vignette an illustration means to remove part of the background or main figures or objects, leaving an uneven edge around the illustration.
11. Cropping. This is the process of sharply cutting away a very substantial part of the illustration and using what is left very large. The visualizer must be careful to leave enough of the illustration to make it very clear to the reader what the picture contains.
12. Poster. In utilizing the simplicity of the three-element outdoor poster in a space advertisement or direct mail, elements will be reduced to about three or four and illustrations will be done large. Usually this type of layout is best-suited for "reminder" products only, such as candy, gum, etc.
13. News headlines. This is the process of making use of a bold-faced heading that has news value (and therefore interest) in itself. No illustration is needed for this type of layout, the interest in what the headline says serves to stop the reader and hold his attention.
14. Special reader groups. This material applies to a specific business, such as one of the many trade groups. The illustrations have news value — a new product design or advanced methods of use — and are addressed to a specific group of persons interested in that business or product.
15. Unusual design. In this form of the unusual art treatment creative designers are utilized who may combine unrelated objects, unusual shapes, or directional devices to create a distinctive design pattern.
16. Transparency. This is another form of the unusual art treatment in which various significant objects are shown in an illustration suggestive of an X-ray photograph. It is suitable for a limited type of advertisement.

In using any of these methods of obtaining the reader's attention you must never lose sight of good taste. Overreaching for attention or falsifying the selling story by means of some attention-getting device are fatal to the advertisement. Be truthful with the reader at all times and keep his respect. A high reader attention rating gained by a ridiculous presentation to the reader is never to the advertiser's advantage if it causes a loss of good business reputation.

Various research organizations follow the attention ratings of advertisements closely. Since obtaining reader interest is such an important part of the visualizer's function, he should be constantly alert to the findings of these organizations.

Emphasis in the layout

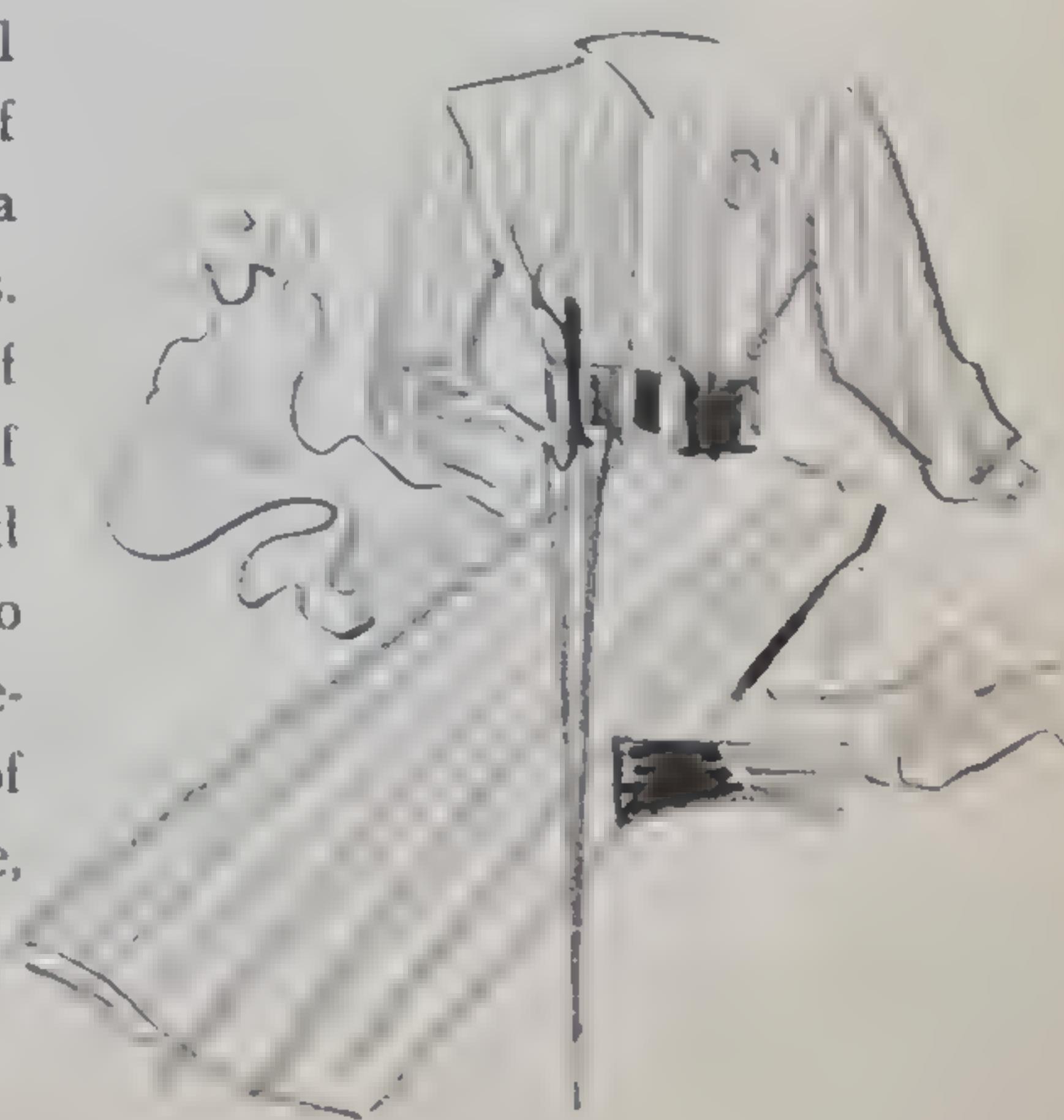
In order to further create attention for a layout, you must learn the value of emphasis. This is the stressing of one important item in the design in order to increase attention value and to avoid monotony. Emphasis is often used to feature one of the principal selling points in the advertisement. It may be furnished by strong black, the size of one illustration, the variety of shapes, strong color, unusual perspective or even by a large area of white space. The latter creates emphasis by the very absence of elements.

Emphasis may also be stressed in the layout by the positioning of an element — if it is placed close to the visual center it is sure to be seen by most of the readers of the advertisement. Variety of size of units and color contrast are a "must" for good layout design. Aside from the primary element emphasized, it is usually advisable to give varying degrees of emphasis to other units, such as spot illustrations, a trademark or the logotype. But one unit must always dominate. As in music, variety of tone which is also harmonious, is the key to attractive layouts. Monotony of size, shape or color of elements must be avoided.



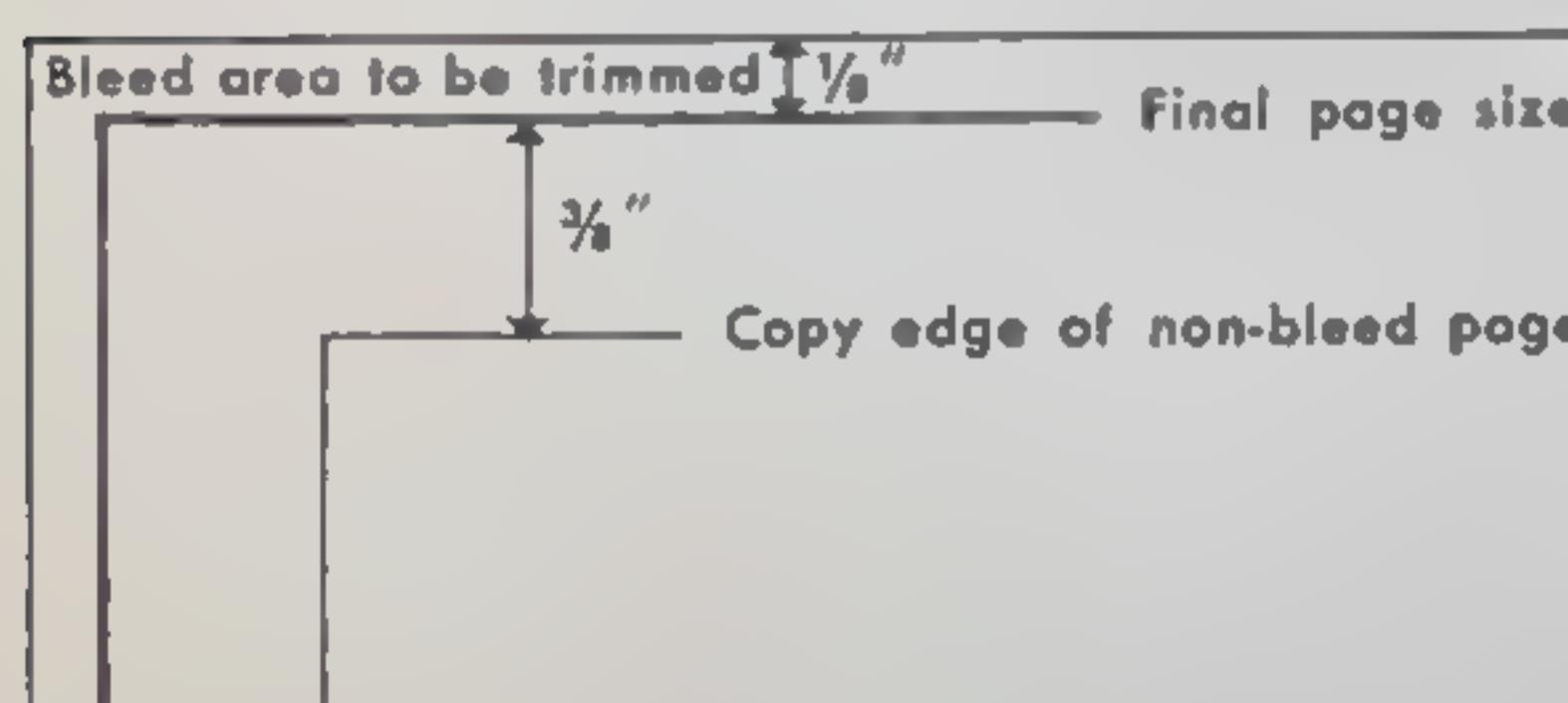
Here is another Dean Coyle fashion layout. The ad is addressed to a special group of readers not only by its subject matter but also by its sophisticated styling and informal balance. Attention is held by having all figures face into the layout space. Photographic illustrations will be used in the finished advertisement so the emphasis in the layout illustrations is given to the tone patterns desired; these were achieved by using various pressures on the pencil. Chisel-point pencil lettering was used for the heading.

This is a detail from the above layout reproduced slightly less than actual size.





This informally balanced layout by Budd Hemmich was done in two colors. The dimensions of this layout are nine by eleven inches; it was made slightly oversized and arranged to permit a small amount of run off as it was to be a bleed page. By using the blue as an over-all, flat tint, the visualizer obtains emphasis with white and black. The white candles are spaced in a circular manner to keep the reader's eye within the layout space. Notice that the figure's eyes are near the optical center of the space and the directional influence of the line of copy that runs to the logotype. Headline emphasis was obtained by using white on a black panel. The original of this was done in pencil, pen and ink and white paint on colored paper.



Magazine layout

In preparing layouts for magazines, you must bear in mind that your layout design will have to compete for attention with editorial matter and other advertisements. It is true that in magazines, the reader has more leisure to study the advertising than in newspaper or poster advertising. Even so, the visualizer cannot afford to relax in his efforts to attract the proper readers and the largest possible number of them.

For this reason, the five basic principles discussed earlier will be very helpful in the actual design of the layout. Also, the methods of gaining attention must be carefully evaluated in order to arrive at a picture idea that will halt readers and force their attention to the advertisement.

One of the most important principles to watch for in magazine layouts is movement. It has been proven by research that the right-hand page is to be preferred for visibility in magazines. Therefore, the layout man should give his layout enough directional movement of elements to endeavor to influence the magazine's make-up department to place the advertisement on a right-hand page. However, since all advertisements cannot go on right-hand pages, he must temper this right-to-left direction enough so the advertisement will not look out of place if it is put on a left-hand page. Weight of elements, as well as movement, can contribute to influencing placement on a right-hand page. The advertiser, in most cases, is not permitted to select the page his advertisement is to go on.

In establishing movement, remember that the direction in which figures are facing will influence the reader's eye to follow that direction; for that reason, it is better to have faces looking to the left, or three-quarters front, or even front, rather than profiles facing to the right.

Bleed space

Bleed space is widely used in magazine advertising. It allows a slightly larger advertisement space and also has a more startling appearance to catch the reader's eye. In making such a layout however, you must remember to keep all essential material, such as heading, logotype, etc., at least $\frac{3}{8}$ inch from the edge of the bleed area to avoid the possibility of cutting part of such material off when the magazine is trimmed on the edges. Background illustration or large figures can run right off the page. The effectiveness of such treatment is psychological — the reader's mind will automatically fill in the rest of the illustration that is trimmed off, thus giving a much larger apparent size to the advertisement.

Bridging the gutter

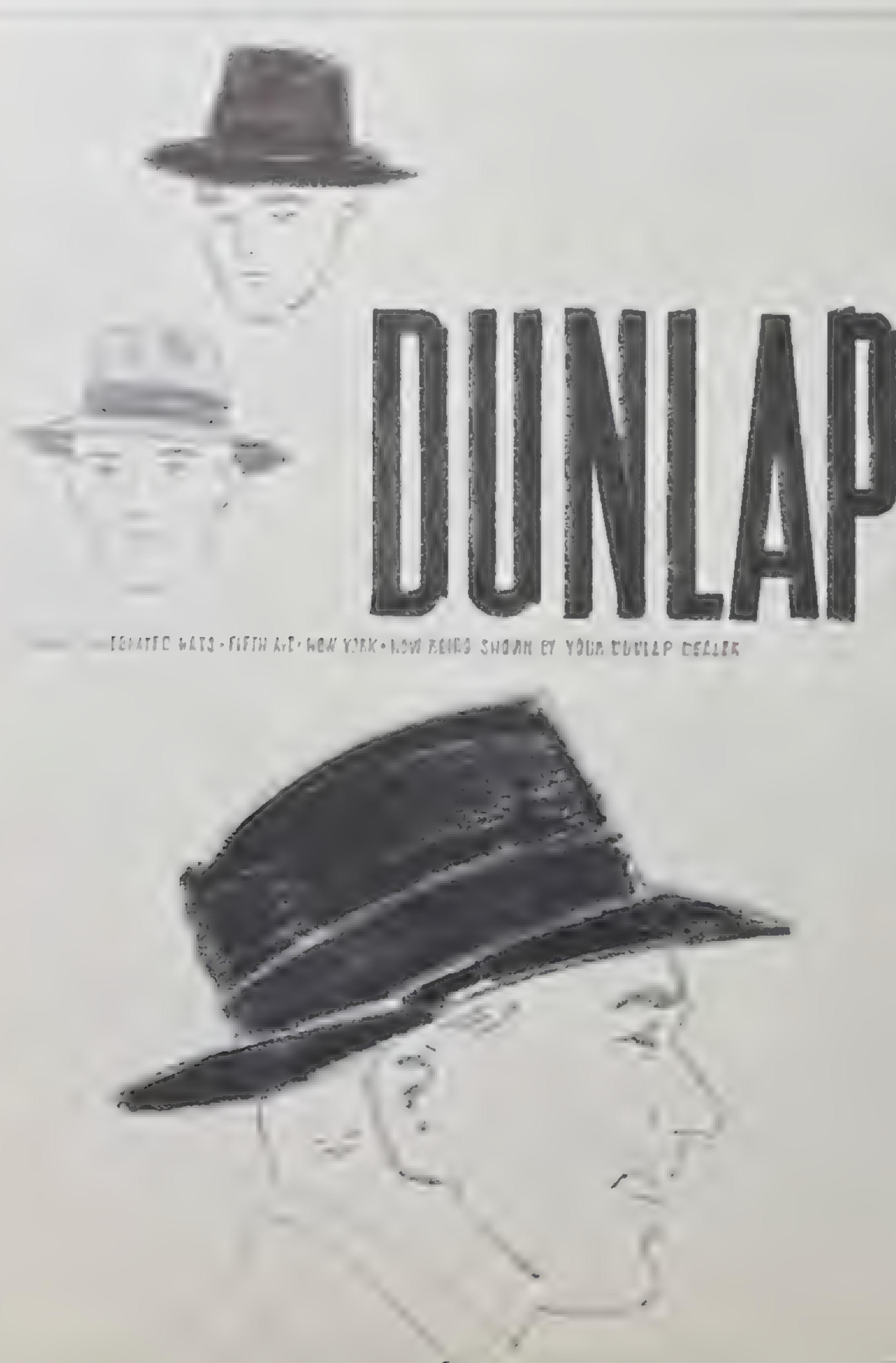
Sometimes the visualizer will be called on to design advertisements to spread across two pages in a magazine. In designing such an advertisement, you must take into consideration the binding at the center of the spread called the "gutter." Important material such as faces in illustrations, headings, etc., must be kept clear of the gutter, and, at the same time, the two pages must appear as one unit to receive full attention value of the double-sized space.

There are several methods of overcoming this problem. One is by carrying a color band horizontally across the pages. Sometimes this band is made quite deep and the

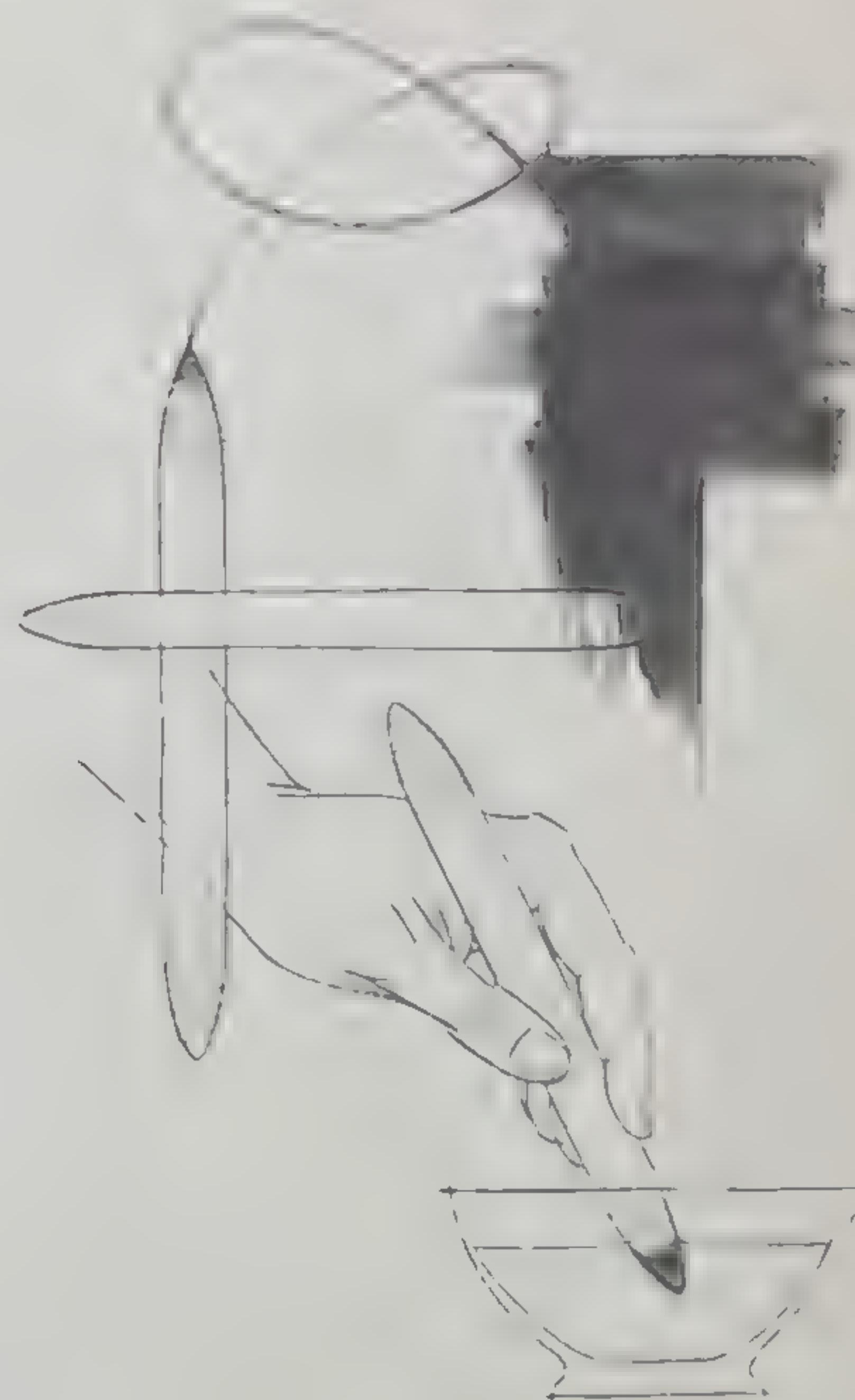
heading is placed in it. In this case, the heading must be spaced so that the gutter does not break a word. Another method is carrying the illustration across the gutter, but making sure the important parts of the picture do not come within the gutter area. You must remember at all times to prevent the loss of unity in designing two pages and to make sure the design is one continuous unit.

How magazine advertisements are measured

Professional advertising men always measure magazine advertisements, posters and direct mail material in inches, giving the width of the space first and the depth second. This practice has been established to avoid confusion when mentioning sizes. For layout purposes, the sizes are always discussed in terms of inches. The layout student should learn to think automatically of measurement in the order of width first and depth second.



Here is a pencil and chalk layout by Arthur Surin for a men's fashion advertisement. The logotype is done with broad strokes accomplished by using NuPastel chalk. This layout is in two colors. The first one is black and the second one is red — which blended with the black to produce a brown for the hat. Observe how simply the heads are treated in order to emphasize the hats.



This is an experimental layout by Julian Archer utilizing a new medium. It is rendered with a 2B and a 6B pencil and a stump dipped in benzine which is then rubbed into the graphite. It produces blocks impossible to obtain with almost any other type of pencil and at the same time it offers a wide variety of attainable gray tones by varying pencil pressures and the use of the benzine soaked stump. Notice the half-circular flow of the arrangement of the elements, how they are unified by lapping and how the product is silhouetted against the girl's figure. The small lettering is done with a 2B pencil while the logotype was executed with the stump.

Newspaper layout

The speed of reading and the conditions under which many newspapers are read create a very special problem for the layout man. He must remember that newspapers are primarily purchased for quick, timely news, that they are often read in a hurry on trains, in offices, busses, etc., and that the reader is usually searching only for news. Therefore, the visualizer must create a design that will be clear, simple and interesting enough to force the reader's attention away from the editorial content. Furthermore, the newspaper is the most confusing type of media, since there is no separation, other than a thin rule, between his advertisement, other advertising and the news columns. On one page, he faces the possible competition of news pictures and stories and several other advertisements unless his space is very large indeed.

Therefore, the layout must stand out clearly and simply from all other material on the page. Most newspaper advertisements are much too crowded. The two basic principles you should remember in designing newspaper layouts are simplicity and clarity. With this thought, it would follow that the best newspaper layouts contain few elements and are extremely posterized.

The make-up of newspapers is quite different from magazines. The smaller advertisements are made up by starting at the lower, right-hand corner of the page, regardless of whether it is to be a left or right page. This is done so that, in various editions, an entire page can be shifted from a left to a right-handed position without remaking the page. The largest advertisements are placed at the bottom, and the smaller ones stacked on top until the editorial material is encountered, or the top of the page reached. This means the layout man has no idea where his advertisement will appear or what it will be adjacent to. He must therefore design it so effectively that it will not merge with any other advertisement insofar as that is possible.

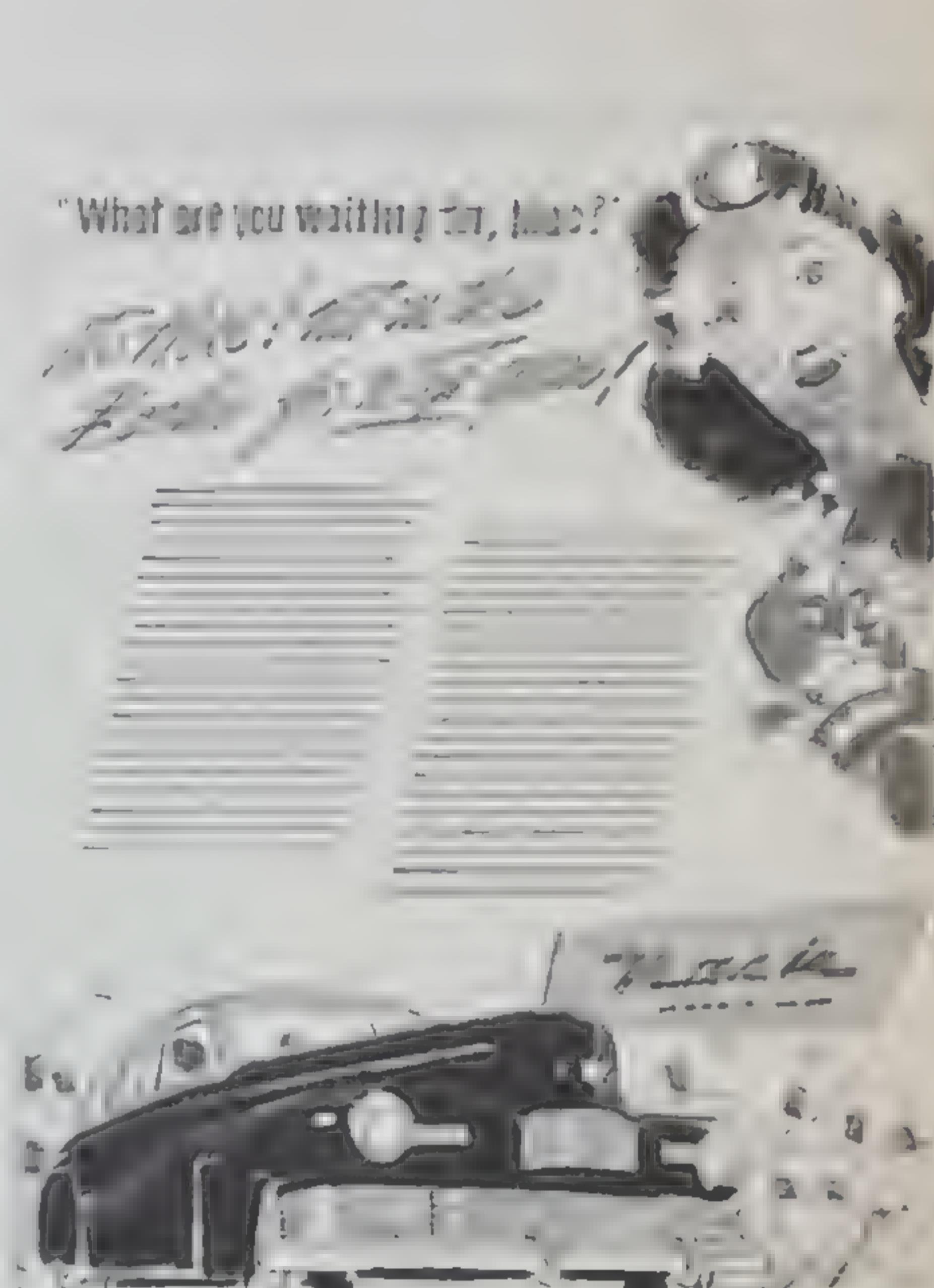
The visualizer thereupon makes good use of another basic principle — movement. If he arranges his elements in a circular pattern, or one that will not permit the reader's eye to naturally follow direction into another advertisement, he will stand a better chance of forcing the reader to see his entire advertisement. Also, it will not blend into any other advertisement on either side or above or below his own. One good way of testing the efficiency of directional movement in the layout is to cut out the tissue layout, place it on a newspaper page and see how effective it is. If this is not done, the white area around the layout on a tissue pad may cause the layout to appear to have good movement when it actually has not.

The four-point principle

One of the most effective methods of devising small newspaper layouts is by making use of the "four-point" principle. This is simply a system of touching each of the four sides of the layout space only once with an element, and never in the same relative position. In doing this you automatically create a unity and circular movement with elements, at the same time providing a "white fence" of space around your advertisement that is interesting in pattern and which will keep any adjacent advertisement at a distance. The elements do not have to touch at any particular point — so long as they do not touch directly across from each other.

Other contrast methods

Contrast against the gray of the entire newspaper page can be achieved in another way — using a dark gray tone over the edges of the advertisement and placing white areas within it for copy, illustrations, heading, etc. Again, you should vary these shapes and endeavor to unify them by slight overlapping. The fatal error that can be made in newspaper layout is to have the advertisement appear in approximately the same medium gray tone as the rest of the page containing the columns of editorial text and other advertisements. One other way of obtaining contrast in the newspaper page is by using a border; by doing this, you set up a "fence" which would have to be jumped by elements inside or outside your space in order to interfere.



This is a newspaper layout by Arthur Surin. Note the exciting design created by cropping the girl's figure at the side of the advertisement. Observe also the close tie-in of the product (car), the logo-type and the spot illustration at the bottom. The hand lettered heading attracts additional attention.



This distinctive design was done by Paul Rand, one of the outstanding modern layout designers of today. Done in unusual colors, this folder presents an interesting cover of vitamin capsules handled as light cartoons. Notice the unusual placement of the provocative heading and the directional tendency of the dots after the heading, as well as the theme-like crayon line (in red). All of these elements urge the recipient to look inside for further explanation. The interior of the folder continues with the directional crayon line and at the same time makes use of it to present each product clearly and concisely.



Here is another layout by Rand with the product, vitamin tablets, pictured as an abstract design. Full color is used but in muted, unusual tones. The provocative headline has a directional slant indicating that further explanation is to be found inside the folder itself.

Use of color in layout

Since the practical theories of color, as such, are treated later in this course, it will be discussed here only in terms of layout. Full color, of course, brings to the layout the highest degree of reality and is, therefore, tremendously more interesting to the reader. This added attention value is manifest in the brightness or unusual quality of color as it is used in advertising in a fresh and interesting manner. Its advantages in presenting realism in illustration, in packages or in products are obvious.

In the use of less than full color, color should be used in the layout to create a definite impression or emotion upon the reader or for emphasis. Impressions of anger (red), night (blue), sunshine (yellow), etc., while obvious, are readily understood by the mass of readers. For emphasis, a second color (in conjunction always with black) can be used to call the reader's attention to one or more elements, such as an illustration, a package or a logotype.

Color preferences by sex

Study the color preferences of the sexes and age groups. Men prefer blue, red, violet, green, in that order; but women prefer red, blue, violet, green. Children prefer orange, red, violet, blue.

Mail order houses have, according to surveys, concluded that in kitchen appliances white, ivory and green are best sellers. In plumbing fixtures people prefer ivory, pink and jade green. Recent surveys of dime stores indicate that green is the best selling color in toilet articles; also, that amber-colored handles on toothbrushes sell best at twenty-five cents and that red-handled toothbrushes sell best at ten cents. All of the above extraneous facts, taken from various sources, will indicate the importance of your giving careful consideration and study to color meanings and preferences.

Color attraction by sex

The layout man must be careful to give full attention to color appeals in the type of advertisement being prepared. Colors for women's fashion ads should be feminine in character — pinks, light greens and blues. Men will be attracted to the layout if it contains darker and warmer colors, as red, dark blue, brown, deep green, etc.

Color Legibility

One important aspect of color in a layout is that at all times good contrast of values must be maintained. This indicates that you should use careful judgment in placing one color against another. Vibration of values is the offender in most of the cases where legibility is lost, and this is caused by the values being too nearly equal. The simplest way to avoid this is to use a very light color against a dark, dulled color or the reverse.

Use of color for emphasis

By placing one word or a headline in color, the layout man gives it extra emphasis and attention. The same is true if he uses color for the logotype or background of an illustration. Remember, color is most emphatic when it is used sparingly. There are occasions where it may be interspersed through the layout for balancing purposes — much as a musician returns to a certain chord from time to time during a composition.

Direct mail

Direct mail covers all forms of printed advertising that are sent through the mails to possible customers. There is an illusory idea in the minds of some advertisers that direct mail has little competition from other sources. Yet, you should remember that there is definite competition although it is not as strong as in other mediums. Your thinking should be geared to accept the fact that most careful preparation of the direct mail piece is required.

While direct mail literature is sent to a selected list of possible clients, it is not completely competition-free. There is the problem of such a piece of advertising being received in the home or office at a busy time when, unless it is particularly attractive and interesting, it will be thrown away. In business offices there are often many pieces of direct mail received at the same time and thus a competitive situation is created as to which pieces will receive the recipient's attention.

It seems clear that the layout man must exercise about the same amount of ingenuity and craftsmanship in designing direct mail as any other media layout. The prime effort he should concentrate on is in making the cover or opening page as provocative and interesting as possible. This means calling on attention-getting devices as outlined earlier and making the most of his experience in what interests people.

Advantages of direct mail

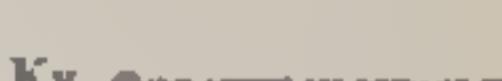
There are a number of advantages of direct mail over space advertising or posters. They are:

1. Variety of sizes and shapes. Since the literature will be specially printed, it has the advantage of being able to take any shape or size desired, as against the regulations of magazines, newspapers or posters.
2. Variety of color. Special colors can be used in direct mail that are difficult to obtain in space advertising; this is again possible because of the special printing undertaken.
3. Die cuts. This is a process of trimming a direct mail piece to any desired shape, such as a baseball, an animal, etc. While relatively expensive, it offers the layout man a most unusual way of presenting his subject.
4. Variety of stock and pages. In direct mail, special stocks or colored stocks can be used to cut down costs, whereas it is impractical to use colored papers in publication advertising. Copy lengths can be varied because any number of pages (in units of four) can be added to the direct mail booklet.

Now America's largest-selling.....full 5 year old
straight Kentucky bourbon ANCIENT AGE



The whiskey with Age in its flavor! Every drop Straight.
Every drop Kentucky. Every drop Bourbon.
Every drop patiently aged for 5 full years.
Every drop evenly matured...and uniform...
from sip to sip...from bottle to bottle.
Ask for "Double A"...get Double Value.

Straight Bourbon Whiskey, 86 Proof.
Ancient Age Distilling Co., Frankfort, Ky. 

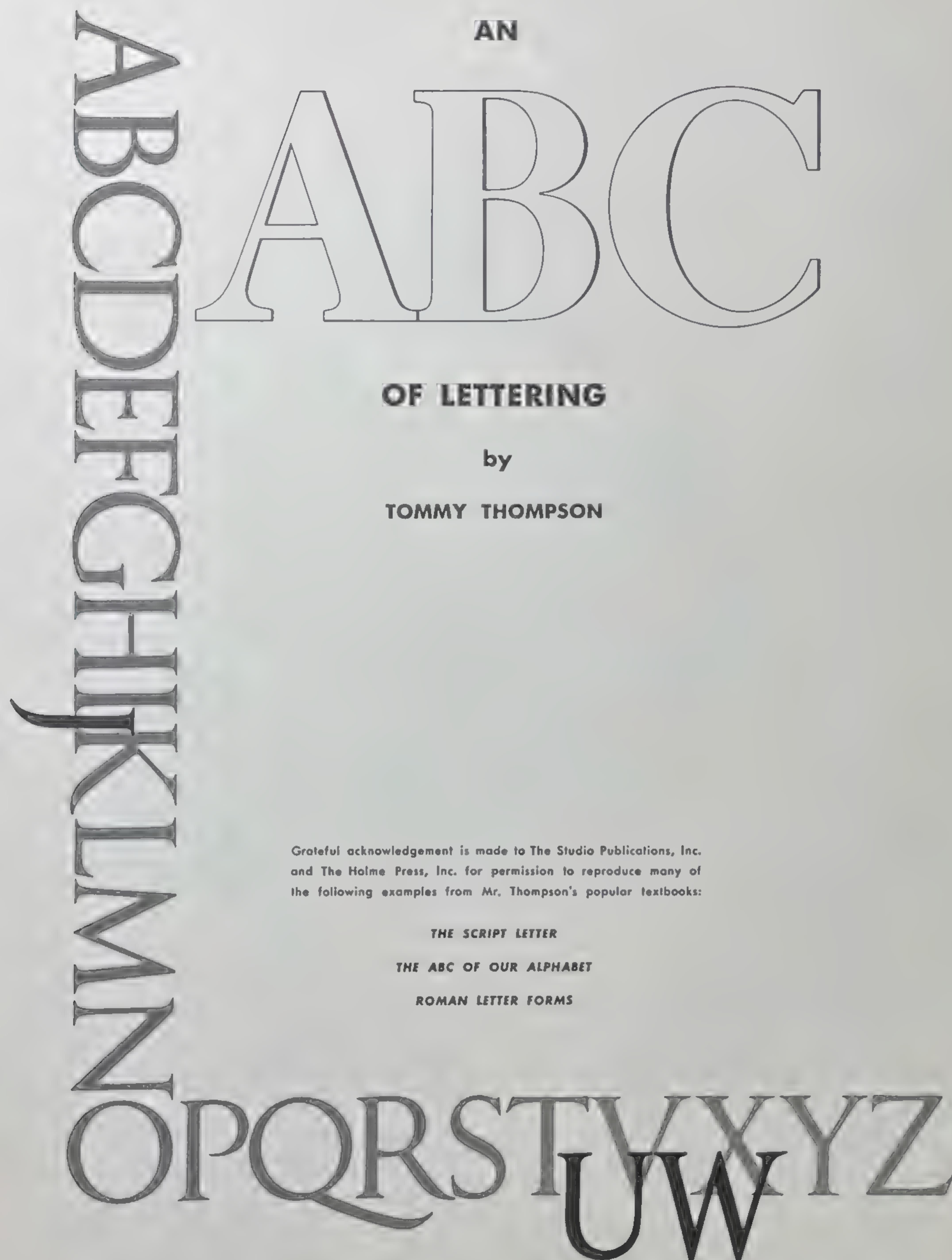
This is one of a series of ads designed by Paul Rand. The repeat design of the top of the bottle is a silhouette representing a butler; it gives an unusual pattern to the entire layout. This layout is a good example of the combination of tasteful art work and photography. Balance is formal rather than informal; the two colors used were red and black.



This is a fashion type layout by Budd Hemmich. Its objective was to obtain mass market appeal for a cigarette. The inference is that the reader will gain the distinction of the illustrated figure through using this product. Informal balance is used here with the directional line of the product pointing toward the figure. Emphasis is achieved by using a large area of white space, small heading and a small amount of copy. The original is in full, but soft, decorative colors; water color and chalk were the mediums employed. The heading is in ink and the company name in pencil.

Layout objectives

All of the basic principles of layout are as applicable to direct mail, regardless of its form, as to other media. The cover, it has been pointed out, should receive careful attention to make it most interesting. Once the reader is attracted to the inside of the literature, the layout man can content himself with making an orderly and interesting presentation of the material involved. Continuity of story is important in a multi-page, direct mail piece, so the layout man should adopt the same style of illustration and general layout format for all of the pages of the mailing piece.



Grateful acknowledgement is made to The Studio Publications, Inc.
and The Holme Press, Inc. for permission to reproduce many of
the following examples from Mr. Thompson's popular textbooks:

THE SCRIPT LETTER

THE ABC OF OUR ALPHABET

ROMAN LETTER FORMS

The letters J, U and W are variants of I, V and VV
(or UU) respectively. Late comers to the alphabet, they
are set apart, above, and are similarly distinguished in
printer's type cases, being placed after the upper case Z.

A full account of the theory and practice of hand lettering as a functional art form would fill far more space than we have here. In its wider scope, of course, it includes all the literature in the universe. For our purposes, in considering some of lettering's more decorative and commercial aspects, we may list:

- The master drawings for all printing types.
- Books — their jackets and bindings.
- Editorial and advertising matter for periodicals.
- Signs, show cards, posters, guide posts, licenses and stationery.
- Architectural and monumental inscriptions.
- The master drawings for all cash registers, accounting and numbering machines.

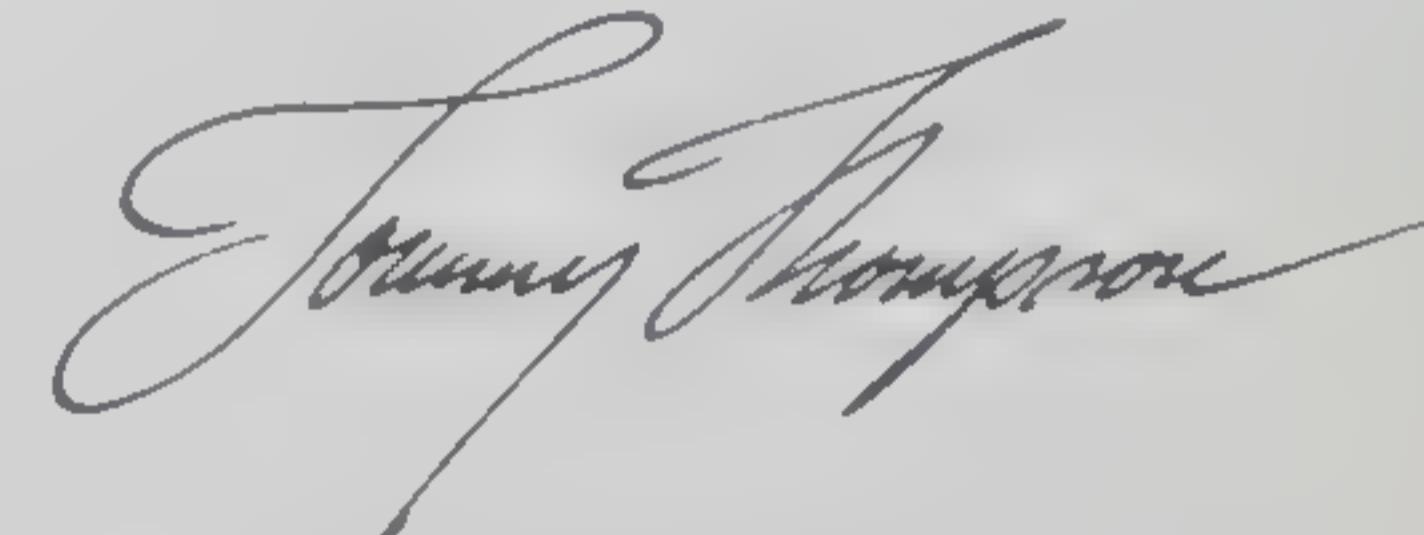
In working for all of these markets, the master drawings must be done originally by hand. In considering the innumerable styles of lettering and type faces used you may, at first, be bewildered by the thought that you must spend years of effort in learning to draw them all individually. Actually, however, all styles of English alphabets are composed of six basic strokes

which, when combined in various ways, form all the characters in all styles of complete letter fonts.

If you gain a conception of this key principle, your work will be greatly advanced over others who do not understand the simplicity of structure underlying all alphabet styles, who continue to copy lettering and type, letter by letter, just as the models appear before them.

These models are, in my field, inherited as the painter inherits his palette. Your analysis of these forms and your intelligent application of them to present day use constitutes the craft of hand lettering. How quickly you become adept in the use of the tools of the craft depends completely on the disciplined training of your own hand.

From the numerous and various commissions I have executed in the above mentioned fields of manufacture, several recent designs may prove of interest to you. Elsewhere in the following pages are alphabets of my source models, an explanation of my methods of procedure and the kinds of tools and materials with which I work.





HAIR ON A BILLIARD BALL

THE SECRET PAPERS OF HARRY L. HOPKINS

I Was King of the Safecrackers

Legal Bride

Toughest Cop

On this page are two kinds of reproduction of the lettering man's work. Both will reach a wide audience and are, therefore, remunerative. The medallion and logo-type for Rosemarie de Paris, Inc. will be reproduced in facsimile on millions of packages of candy. The precision machine cast types, designed for Collier's will be used interchangeably to form endless combinations of headlines. These examples, however, are only two from the numberless fields in which type and lettering are indispensable. It must be remembered that hand lettering is not an end in itself for it seldom stands alone in contemporary usage. For this reason, it must be designed so it will readily take its place with printing types familiar to all who read. Since the United States leads the world in the production of graphic arts, it would be shortsighted for you to limit yourself to one narrow field of work such as show card writing, historical calligraphy, ornamental penmanship, silver engraving, or any dated style of work not in step with, or considerate of, the best modern reproduction methods. Today, to do lettering that is acceptable to the client you must take many things into consideration. You must consider the method by which your work will be reproduced and you must consider the type faces and illustrative elements of the entire commercial, advertising or manufacturing field in which you are working at that moment.



To achieve readability, my rough sketches for the Davison's sign (below) were tested by subjecting them to the smallest, distinguishable reduction, then the spacing and the weight of the letters were corrected for maximum legibility. When the finished drawing was prepared (in the scale of $\frac{1}{4}$ inch to 1 foot) it was projected photographically to the size specified by the architect of the store — the capital D being more than five feet in height. Outline drawings were then prepared, letter by letter, from this direct projection by the workmen who constructed the sign of enameled metal. The spacing was followed minutely and carefully checked. The result: the exact reproduction of the style and relationships in the master drawings.

Davison's
Davison's
Davison's

Davison's

The book type originally used on The Reporter masthead (upper panel) lacked display value among its competitors on the newsstand. Without sacrificing the bookish style of the title, it was redrawn and strengthened to have maximum readability at the greatest distance. To accomplish this the word "the" was subdued to give the identifying word "Reporter" greater size and width.





In the periodical field, to be fashionable, each magazine must maintain newness in various ways in each issue. Here are some of the refreshing changes in style accomplished from month to month on the masthead of exciting *Holiday* magazine.



The redesigned masthead drawing (above) made for the monumental Saturday Evening Post is shown first as the master drawing with the thin guide lines for the color, drop-out separation. The printed result is shown second as it appears each week in different color combinations.



To assure typographic individuality in their magazine, the management of *Collier's* commissioned me to design their own hand drawn mastheads.

**All alphabets are related**

Over the centuries, the forms of letters have been altered by the discovery and increasing acceptance of finer tools and better writing surfaces. The first writing tools were formed from flat reeds. Later the quill pen was developed and today we use steel pens made available to everyone by cheap, mass manufacturing methods. Yet today we still imitate the forms and styles of the past even though we allow every kind of tool free rein to shape our letters. Before the advent of printing, the styles, of necessity, remained simple because every book had to be lettered by hand. Today, for most uses, each piece of lettering is drawn only once and is then reproduced millions of times in exact duplication. Since letters are usually drawn only once today, they are given excellent finish and are executed perfectly. This is, of course, very desirable since most lettering is used in association with the fine printing types that have nearly reached perfection in design. Consequently, any hand lettering you do for commercial purposes must recognize the same basic proportions and balance found in the best type faces and beside which your lettering will appear. This competition has led to the built-up, clearly drawn, type-like lettering that must compare in quality and finish with the best production of the type founders. You may ask, "Why not produce one ideal alphabet for all purposes, if legibility, balance and weight are the important elements?" The answer is to be found in the historic associations and the moods and atmosphere suggested by the use of particular kinds of letters. Knowing the history of the past and the styles of lettering and type used in certain periods can do a lot toward enlarging the scope of your creativeness.

Roman Mosaic

ROMAN

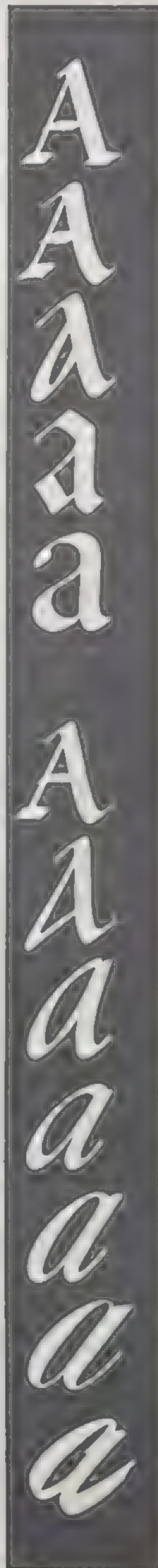
for the house that bonds will build

The Pause that Refreshes

Family on Maple Street

Three Ways to Bath Enchantment

Prauer
Garden
RD
ROAD



These are the tools for practice and for layout

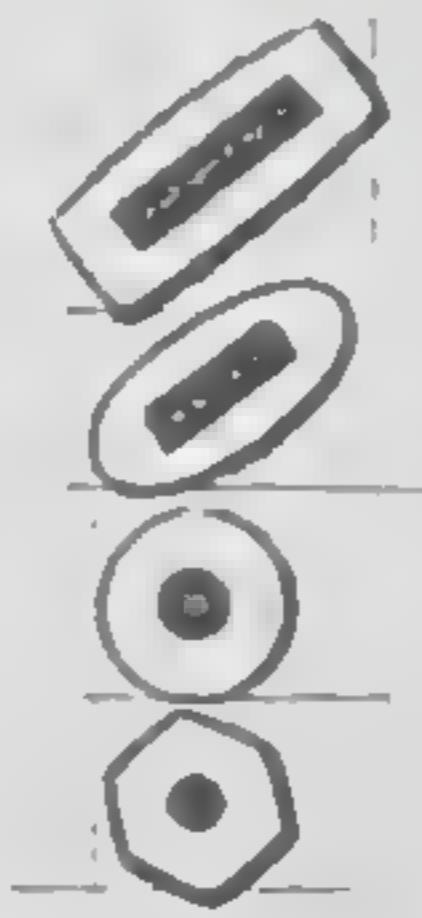


General's Sketching Pencil — 533 — 6B

Hardmuth Sketching Pencil — 355 — 6B

Eagle Draughting Pencil — 314 — 6B

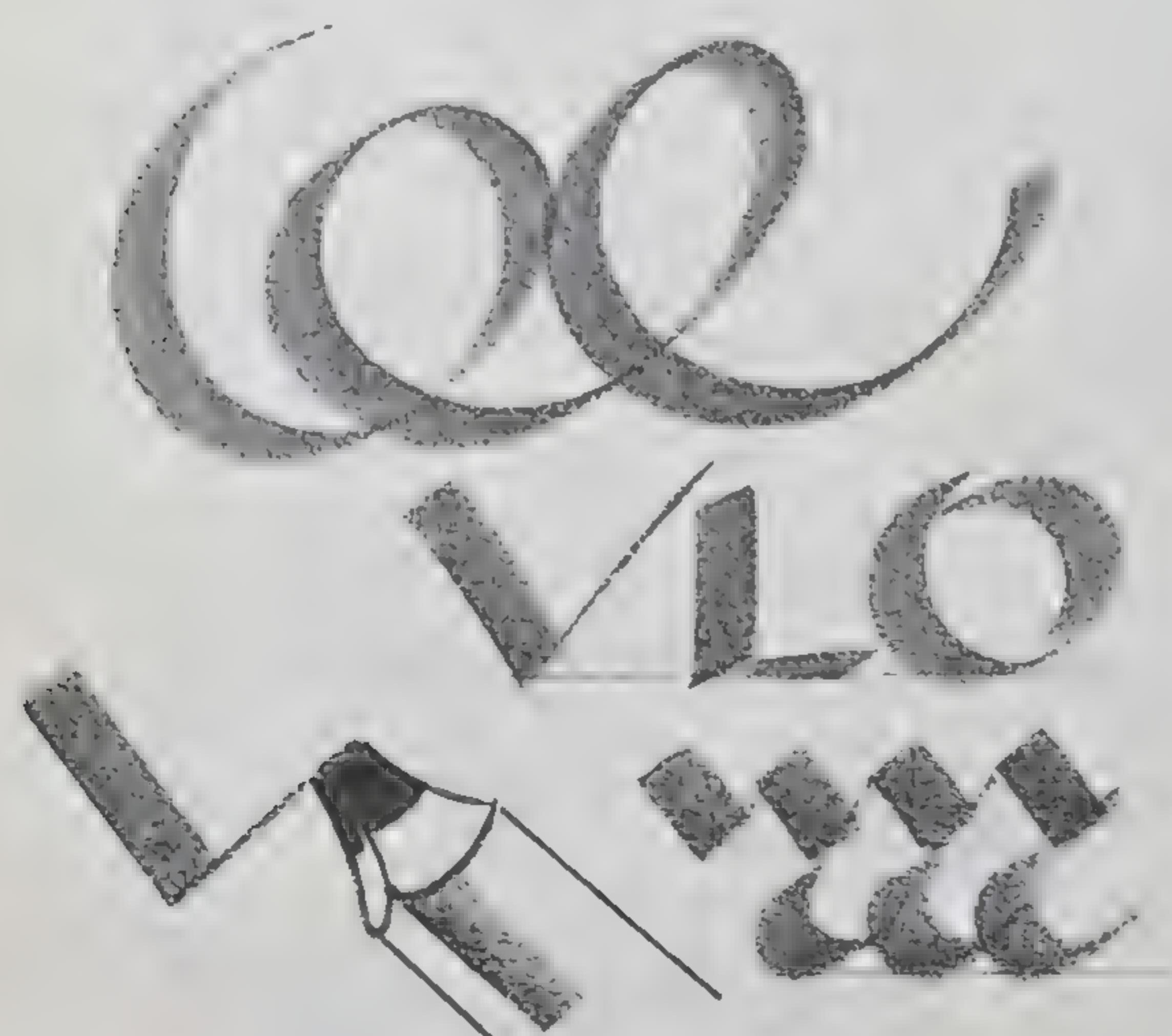
Venus Drawing Pencils — 3B — HB



THE TOOL CONTROLS WEIGHT



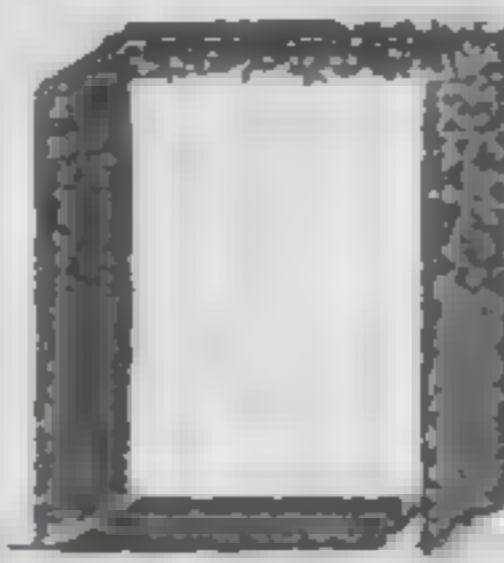
Sharpen the layout pencil with direct strokes of a razor blade on four sides. Make a more acute bevel cut on top to strengthen the lead. Rub the lead flat and square using a sandpaper block. While working, keep the edge constantly sharp.



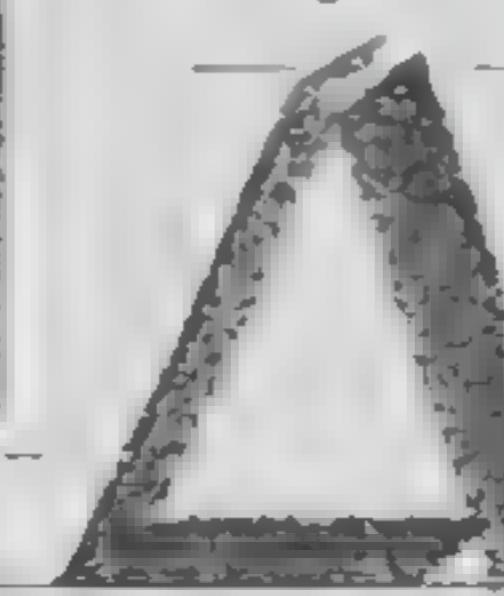
The foundations of the Roman alphabet are built with the various thick and thin strokes of a flat tool as either its broad or narrow edge strikes the paper.

Hold the pencil in a normal writing position and draw these three elementary forms:

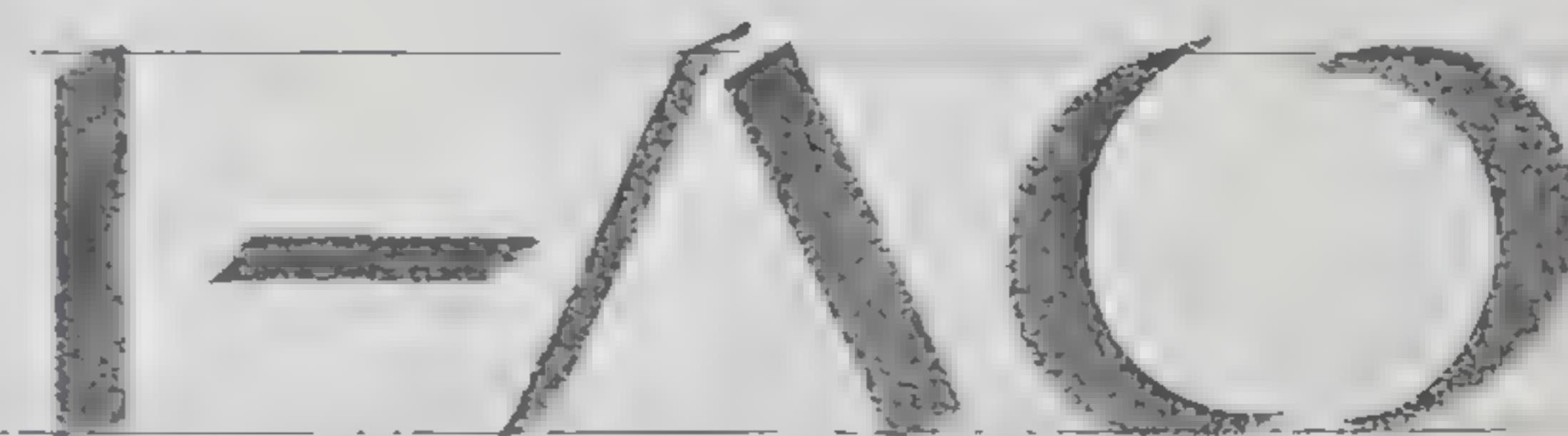
A square



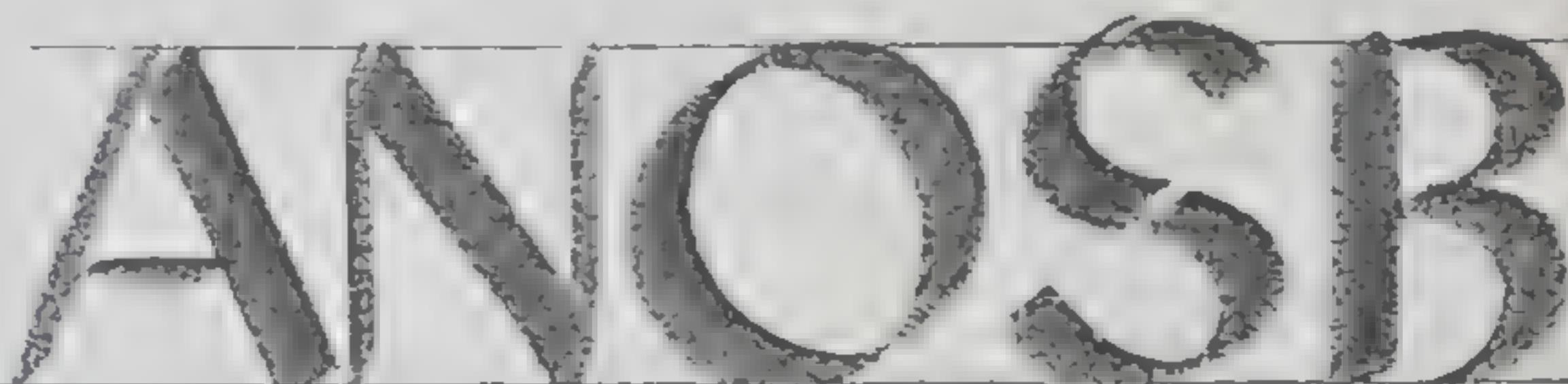
A triangle



A circle



You have made six basic strokes.



Drawn in various combinations they form all the letters of the alphabet.



Letters of the alphabet composed of the straight strokes of the square.



Letters formed of the oblique strokes of the triangle plus the strokes of the square.



Letters formed of the opposing curves of the circle.



Simple combinations of two or all three basic forms construct the remainder of the twenty-six letters of the alphabet. These are the Roman models of all the alphabets of the western world.

These are Caslon printing type Roman capitals.

AWVK
EFMN
COGS
BPRD

These are the basic strokes to practice.

///\VKV
|||IMXT
OOOO

The cleanliness of your work depends on the sharpness of your chisel point tool. The width of the tool controls the weight of the letter. The smaller you intend to render the letters, the harder lead you should use. To ink in, use flat manuscript pens. For tempera color use a flat, Rigger brush.

o o S S S S

By dividing the height of these strokes and employing the opposing curves, the difficult letter "S" may be formed and better understood.

Group the simple strokes into letters.

AWVY
EFLHN
CDPG
BUURI

Finally, space dissimilar letters into words.

WORD
FORM
SIMPL
DESIG

The elements of the capital letters also compose the lower case letters. Just as the phrase "The quick brown fox jumps over the lazy dog," contains all the letters of the alphabet, so do the few basic strokes, in lettering, construct all the letters both large and small. To understand the relationship between the capitals and the small letters, one must realize that lower case letters were derived from the capitals. The evolution of lower case letters began in Roman times. Scribes changed the capitals, constantly seeking more economical ways of writing them, but, since the restoration of the classic capitals and the standardization due to the development of printing, Roman capitals and lower case letters in the English language have remained more or less standard. They have undergone little structural change in the past 400 years. When you understand the underlying structure of this one alphabet you will have no difficulty seeing an analogy between Caslon and any other type of alphabet you may wish to learn. With an acquired sense of proportion, obtained by a dissection of the best existing specimens, you may proceed with confidence to insert your own style. Remember, however, to insert your own style cautiously because poised letter forms are beautiful in themselves, in their purpose and in their relationships. In lettering, as in typography, anything that is obvious is not good. Cleverness must never distract the reader from the message; he must read first and admire the presentation later.

A Λ a a a
B B B b b
E E e e e

Caslon alphabet

A a B b C c D d E e
F f G g H h I i J j K k
L l M m N n O o P p
Q q R r S s T t U u
V v W w X x Y y Z z
& I 2 3 4 5 6 7 8 9 0

Caslon types, cast in forms of near perfection, have a rightness and legibility, artistic balance and beauty in each, individual letter form, and a "color" of mass that for 200 years has defied all attempts at improvement.

Elementals

llovs
ftna
nulhm

Letter shapes

ocedpq
lmunihr
vywzxk
agslijftra

The first line above shows letters related by their roundness. The second line shows letters related by their squareness. The third line shows letters distinguished by their angularity while the last line contains letters of slighter similarity.

Composing words

this forms
them into
patterns
of words

Your remembrance of the strokes composing the single letters will simplify the process of grouping the letters into words. The thousands of letter combinations in English words present no difficulty when you are able to render the letters freely.

Combination of letter sizes

IN MANY
Hundreds
of Combinations
and sizes of LETTERS.

The cleanliness of your work will depend on the sharpness of the chisel-point of your pencil. Employ a harder lead as you decrease the size of the rendering.

Beautiful letter combinations need little decoration. In selecting the sizes and weights to be used together, make the forms so balanced and well related that they stand together in complete harmony.

Type

A

Type

B

Basic strokes

A-A

Basic strokes

B-B

Rendering

A

Rendering

B

Type

Rendering

a a

Type

Rendering

g g

Basic strokes

pearin

Basic strokes

o goc

Basic strokes

nn

C C

Type



Type



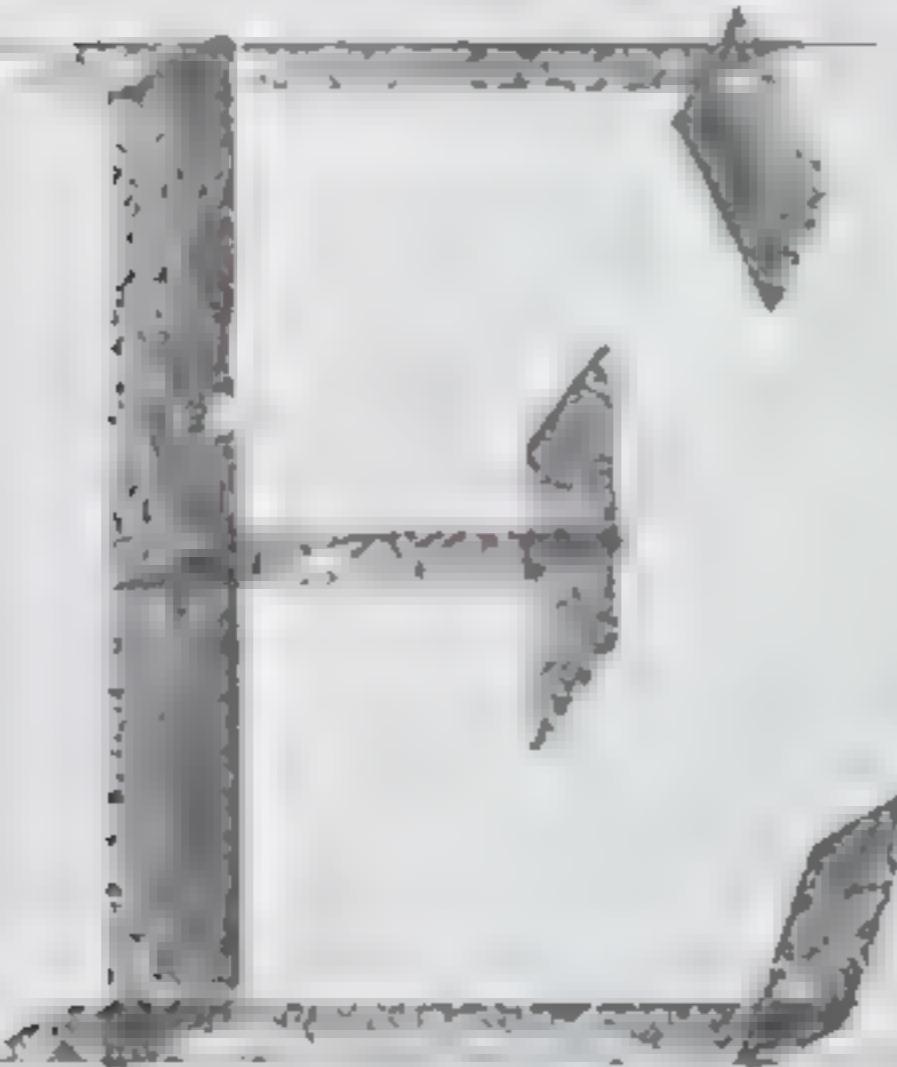
Basic strokes



Basic strokes



Rendering

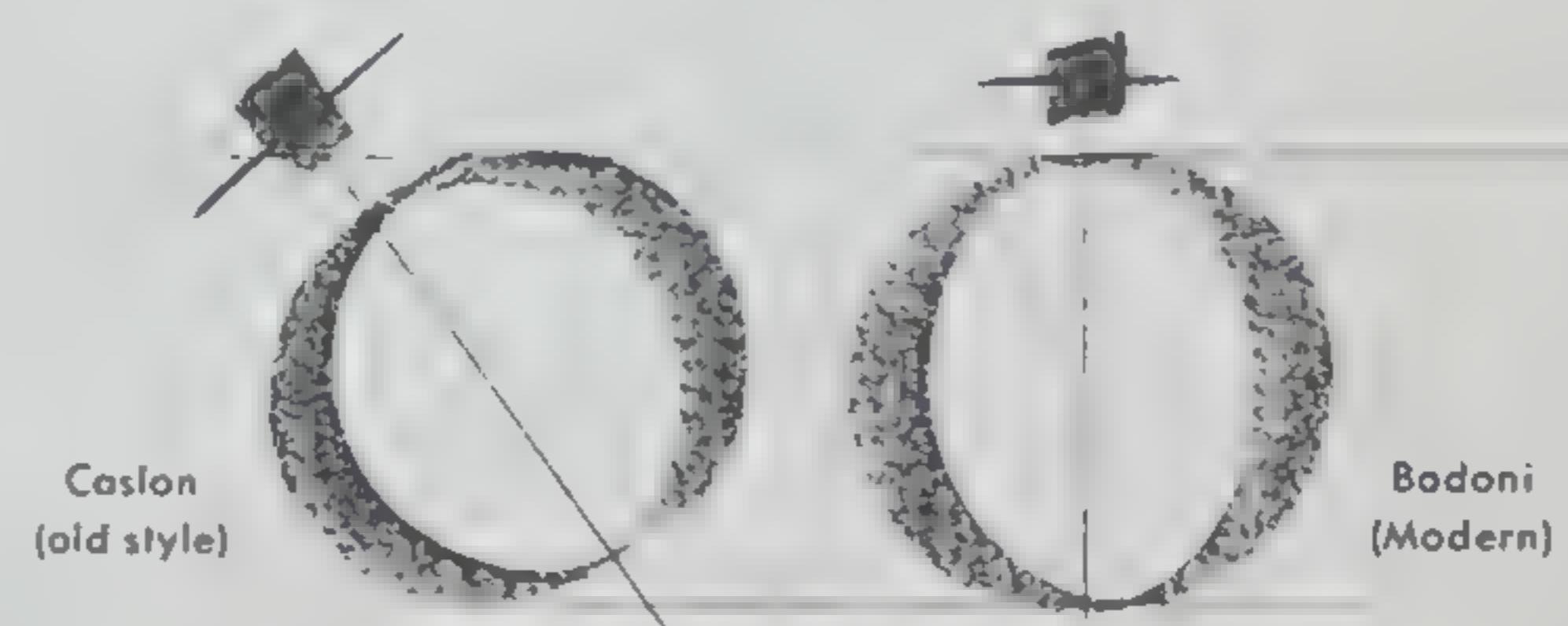
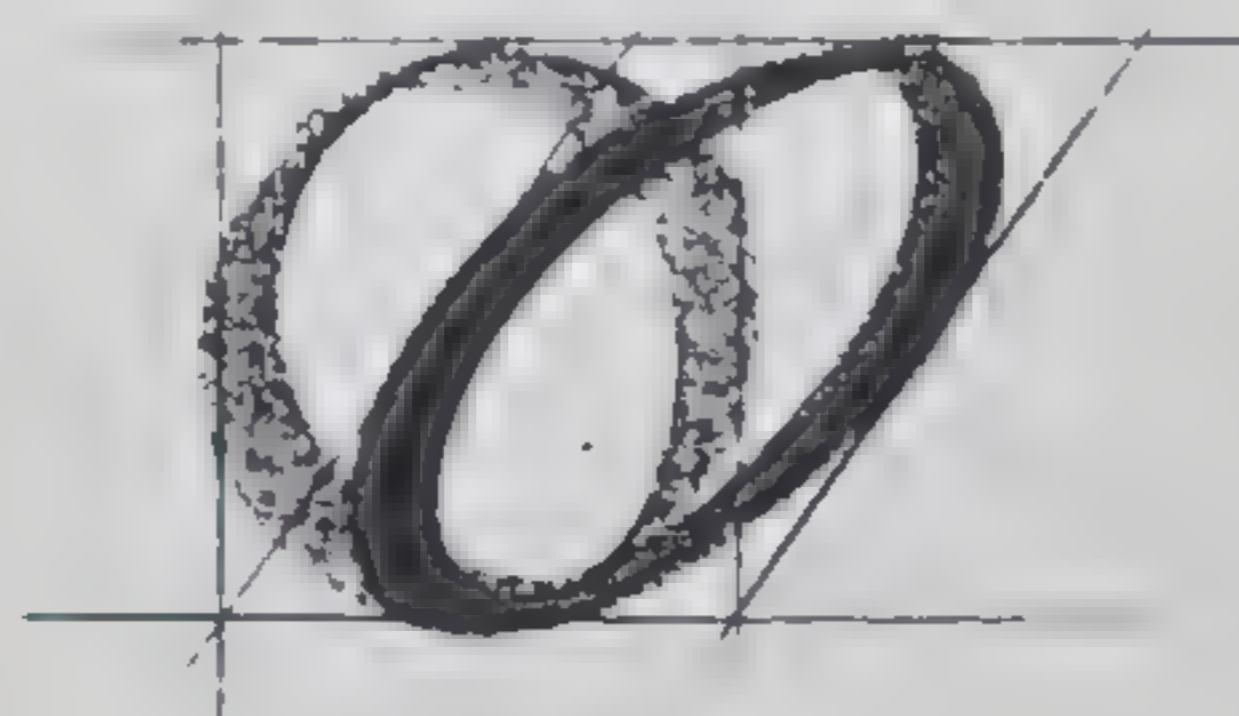


Rendering



OTIVENACR

The capital letters above demonstrate a rule of eye that must be applied to make letters of different forms appear to be the same size. Round forms must be drawn slightly above and below the extremes of the square letters; they must extend slightly above and below the guide lines in order to give the appearance of being the correct size. The notable difference between a classic type and a modern type is demonstrated above. This difference is mainly the result of the tool being held in the different positions necessary to render them. The proportions of the letters in their relations to each other in each alphabet are generally the same. A knowledge of the basic formula of one will make it easy to master the rendering of all book types. The best italic alphabets contain the same elements in their letter relationships as those found in the upright, Roman alphabets. The difference is that they are slanted and, therefore, are naturally condensed in ratio. By custom, certain small letters follow the more simple and archaic forms such as the a, g, k and s. They carry over more characteristics of the tools and manner in which they were written than do most of the small upright letters. In modern types, they suffer progressively from a general disregard of their origin which was, of course, the everyday, informal handwriting of the past.



Turning the tool changes the style

To be right, all alphabets must be based on a number of strokes equal to the number composing the Roman capitals.

In natural design there are only these few elementary forms: spiral, circle, half-circle, S-form, waved line, straight line and zig-zag.

The forms composing the Roman capitals are: circle, half-circle, straight line (thin and thick lines, vertical and oblique, horizontal thin line), and S-form.

The italicized capitals are the same but written faster, the circle becomes an oval and the half-circles half-ovals.

The script capitals are more quickly written forms, therefore, the straight lines become waved lines and the oval and S-form more condensed.

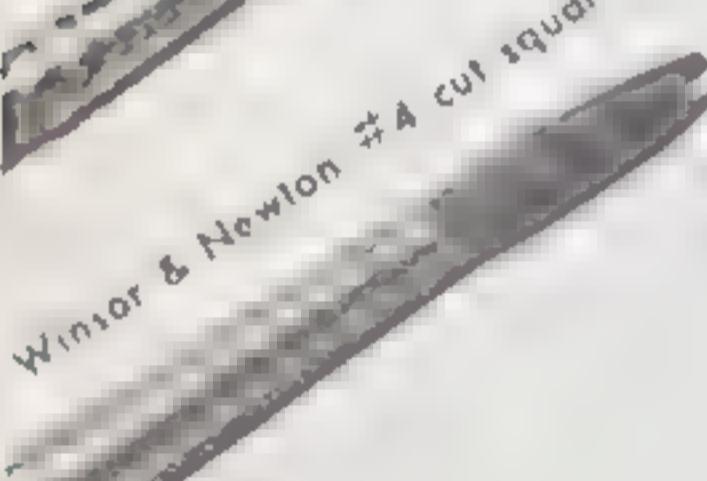
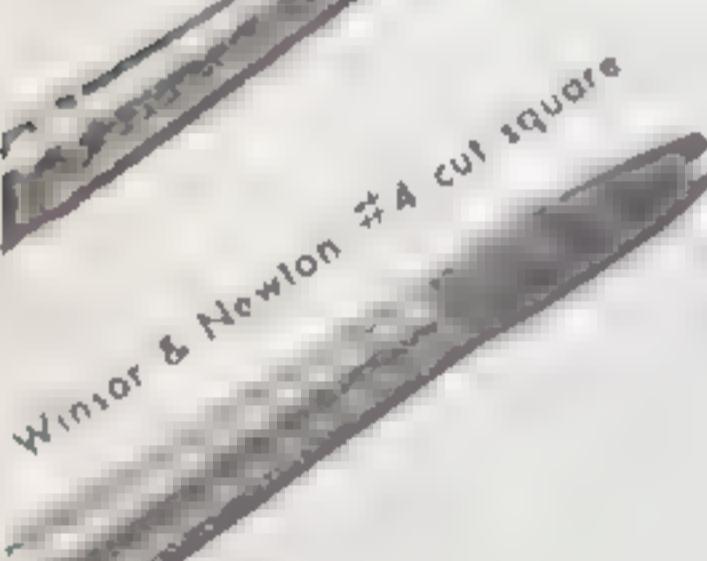
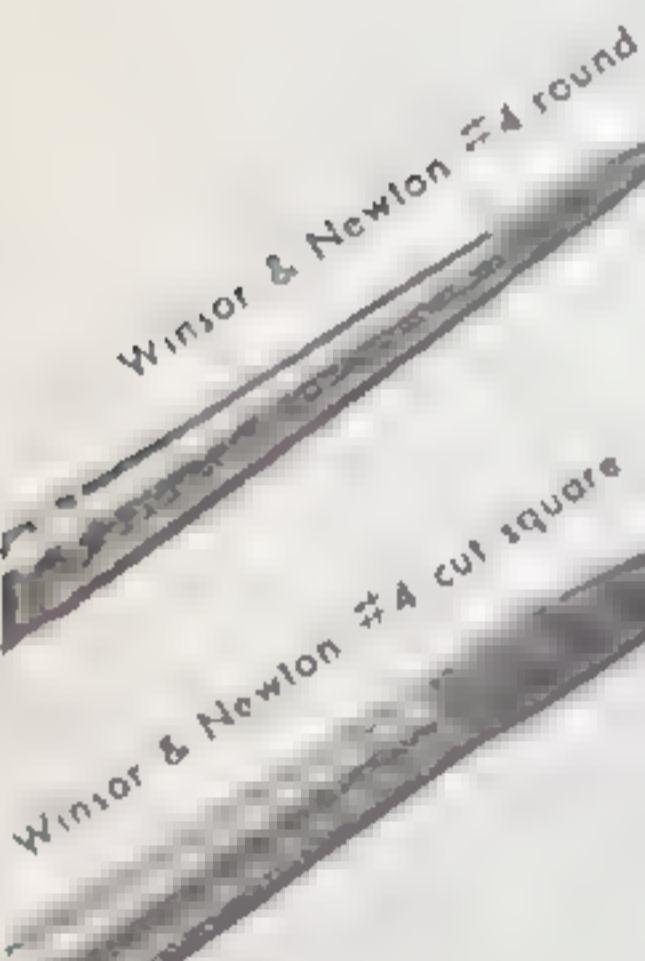
O O / I / V - S

O O / I / V - S

O O / I / V - S

— abcdefg ABCDabcef
 The Quick B
 ABCDEF

ROUND BRUSH CUT SQUARE



Old Gold

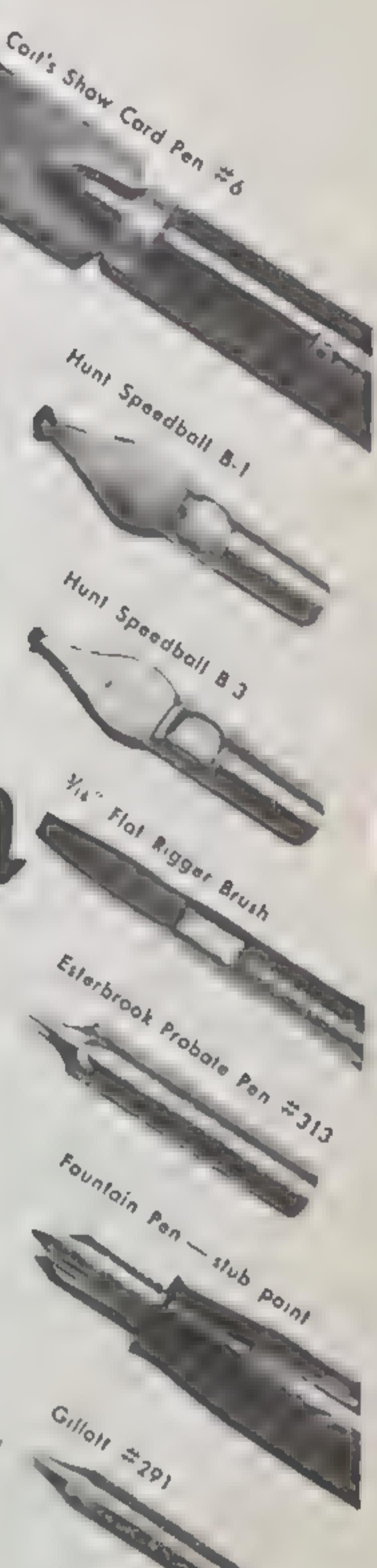
More people smoke Camels than ever before!

Bat
 ROUND
 BALL POINT
 Rigger brush

SQUARE STUB POINT FOR CARTOONS

San Francisco eats well, has fun after dark

Nearly 200 years of Blending Skill
 applied to the World's Finest Tobaccos



Tools style letters

In order to draw a particular style of letter, you must know and choose the tool that most closely approximates the weight of the letter you wish to execute; don't try to make a tool do work that is outside its natural, physical limitations. When the above styles are drawn it will be found that a round tool will make an unvarying weight and that a flat tool will execute thick and thin strokes. Remember, the type of tool will "style" the letter when it is used to draw the strokes directly — if you recognize the characteristics and limitations of the tool as a writing instrument.

In finishing letters for reproduction, it is advisable to clean the edges and serifs of letters somewhat with a finer pen or brush rather than try to draw perfect letters directly with the large tool that forms them. The Camel caption above is an example of this way of working. The free letters were written quickly with

a round brush with the concentration put on producing a pleasing word design; then rough edges and bad weights were corrected with a fine pen. In styles such as this, where a certain freeness is desirable, much of the work's character may be lost if the lettering is traced down to another working surface.

Whichever method is used, built up or drawn letters may only be executed intelligently when one fully appreciates the fact that a certain kind of tool was used directly to form the progenitors of all existing letter styles — the classic Roman capitals.

In employing finer tools to build up or finish a desired letter form, do not favor one part of the design at the expense of some other part of it. Remember to study the relation of the letter within the alphabet and the underlying characteristics of all the letters. For only by a pleasing formation of word patterns can lettering fulfill its function to the reader.



How to draw finished script letters

First, rule guide lines to establish the heights and the angles of the letters. In this illustration the lettering is script. The work here is being done on a layout pad of semi-transparent paper. The pencil is soft, HB or B.



The caption to be lettered is laid out and sketched. The flat pointed pencil (Eagle, Draughting, Chemi-Sealed No. 314) is allowed to establish the relative weights. Then the first rough rendering is slipped under a clean sheet and rendered again. During this second rendering it is corrected and improved.



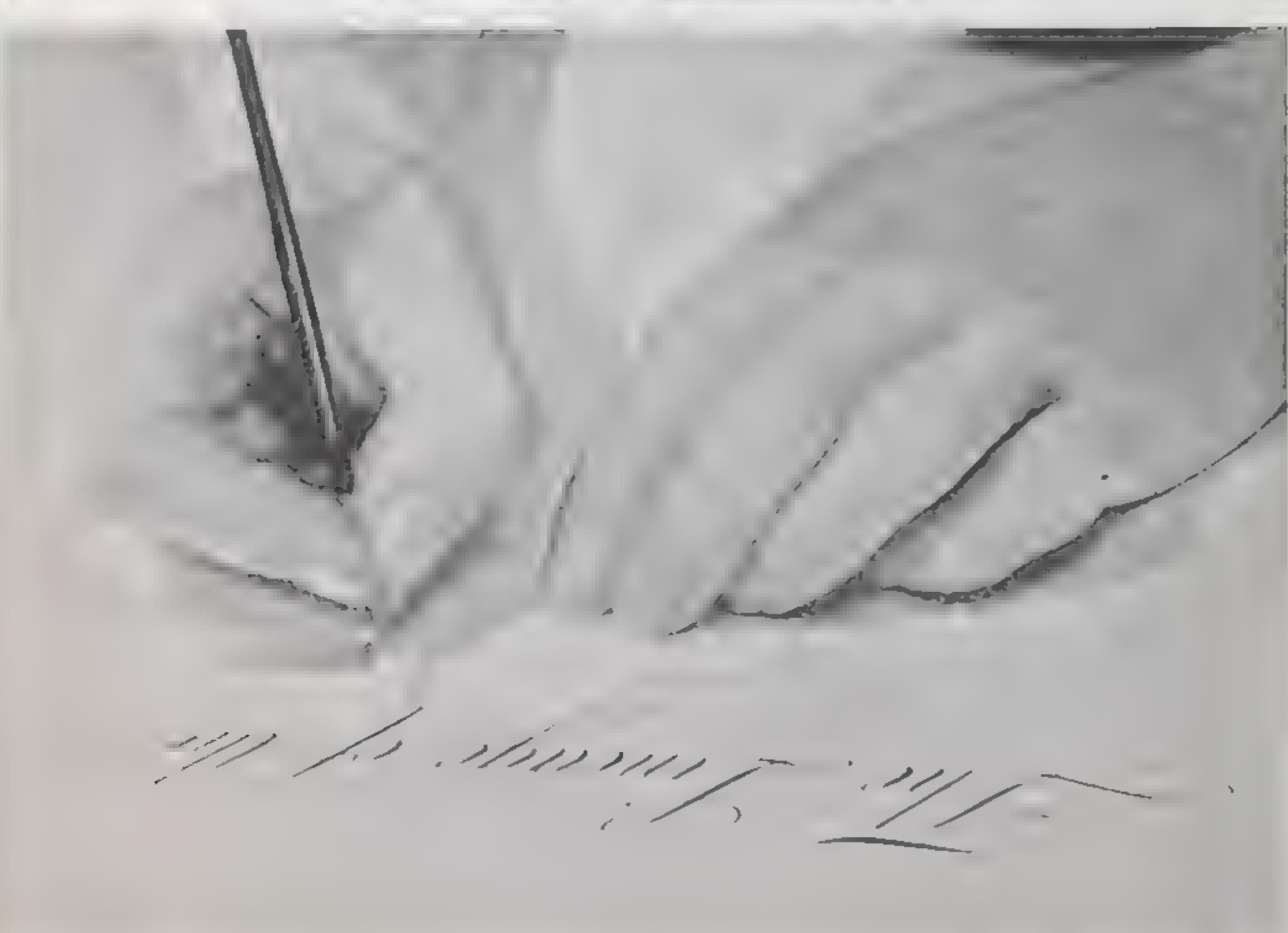
The back of the layout is rubbed and smudged with an HB pencil and then rubbed smooth with the tip of a finger. It is traced down to a two-ply, Strathmore Kid finish board. A clean tracing is obtained by using a sharp 6H pencil. The forms are traced in sharp outline and all straight lines are ruled. This offers another chance to improve the forms.



If the tracing is taped or tacked only at the top it may be lifted from time to time to check progress. It will fall back into its former position. Preparing a careful tracing in this manner preserves the surface of the Strathmore for careful inking.



Next the lettering is inked in using a fine pen and Higgins waterproof black ink. In this I used a Gillott's No. 291 pen and a Faber No. 267 holder. I draw the pen strokes toward myself and turn the drawing as I proceed to facilitate making the curves; however, I always lay out letters with the paper held in a natural writing position to establish the natural weights. During this phase of lettering it is a good idea to keep the tracing in sight as a model while you ink. Ink in the outlines carefully and fill in the letters as you go with the same pen.



When the ink is dry, erase the pencil lines and correct any errors with Brush White using a round, water color brush. Your inking should be done carefully and slowly so you will have as little whiting to do as possible. My working time on this eight word caption was five hours.

Photo: Francis X. Bradish

Ii Jj Oo Aa Bb Cc Dd Ee Ff

Gg Hh Ii Jj Kk Ll Nn Mm Oo

Pp Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz bryol

The small arrows beside the script indicate the correct direction of pen movement for the formation of letters.

Caslon Italic

XQAI
 Aa Bb Cc Dd Ee
 Ff Gg Hh Ii Jj Kk
 Ll Mm Nn Oo Pp
 Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz
 1234567890;!:?

Basic strokes in rendering

AIOSTRonagtoys

The best italic alphabets contain the same elements in their letter relations that are found in the upright Roman alphabet.

Bank script

XGII
 A B C D E F G
 H I J K L M N
 O P Q R S T U V
 W X Y Z a b c d e f g h
 i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 ; ! ?

Basic strokes in rendering

AS C D U s a g h t f

The free alphabet above is typical of the thirteenth to eighteenth century hand-written forms that influence our italic type. All italic and script are so closely related that an understanding of one acquaints you with all.

Garamond

ABCDEFGHIJ
JKLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890;!?

Basic strokes in rendering

AIOSTEonstag

Garamond is a literal translation of the proportions and weights of the ancient, stone-carved letters of "classic" Rome. The serifs are strengthened for the medium of the printed page. They have such a proper weight for readability that today it is most frequently used to resist the bite and smudge encountered in high speed printing processes.

Futura

ABCDEFGHIJ
JKLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890;!?

Basic strokes in rendering

AIOST Egahios

A sans-serif letter like the Futura shown here is a mechanical rendering of Roman forms without serifs or varying weights. This letter may be rendered with a round point Speedball pen following the proportions of the Caslon type and by drawing the same basic strokes shown in the preceding models.

OIX

X~O

Cloister Black

ABCDEFGHIJ
JKLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890;!?

Basic strokes in rendering

AIOST Consigap

In the letters of the Cloister Black alphabet, the character of the tool dominates the forms excessively. The round Roman letters suffer condensing and squaring with the flourishes predominating in the capitals. The small letters are squeezed together to permit the insertion of more characters in a line.

TXO

X+

Bodoni

ABCDEFGHIJ
JKLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890;!?

Basic strokes in rendering

AIOSTEanogst

Bodoni is a composite style of type representing the ultimate in the contrasting weights of serif and body. The technique of producing these letters is derived from a copper-plate engraver cutting in metal with a fine burin. When lettering Bodoni in display sizes avoid squareness in the curves. The squareness is a foundry allowance for ink spread in body type. Such a condition sharpens the letter for reading the small-sized type but makes it too mechanical for pleasant reading in a large size.

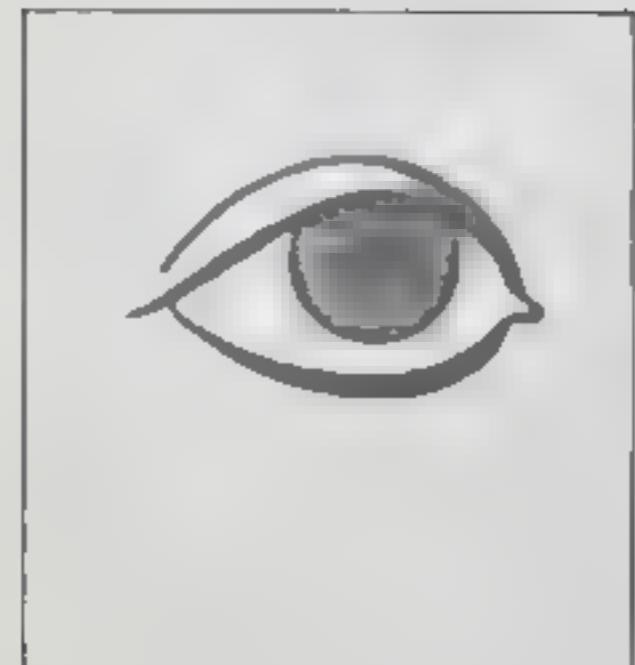
The Poster

An instant message

The poster commands a distinct and definite position in advertising art. By poster, we mean display material containing art, as distinguished from newspaper, magazine, and booklet art, which is read or seen at arm's length, and is primarily for reading. A poster, on the other hand, is a simplification of an idea to get the greatest possible instant attention. Because a poster is usually displayed at a distance and in a place where people are in motion and against an intricate background, a special kind of thinking is required of the artist. What it amounts to is eliminating all non-essentials. It is like writing a telegram instead of a letter.

Essential simplicity

Essential simplicity in art is a primary requirement of a good poster. Just to be simple is not enough. A poster must be effectively simple. The first step should be to reduce the poster idea in your own mind to its most effective part. This could be an attitude, a symbol, a need or a close-up of a detail of a product or a person. It could be menace, fear or it could just be fun. Whatever it is, or however you do it, it must be instantly recognized from a distance. If the poster is twelve inches high, it should be instantly understood twelve feet away.



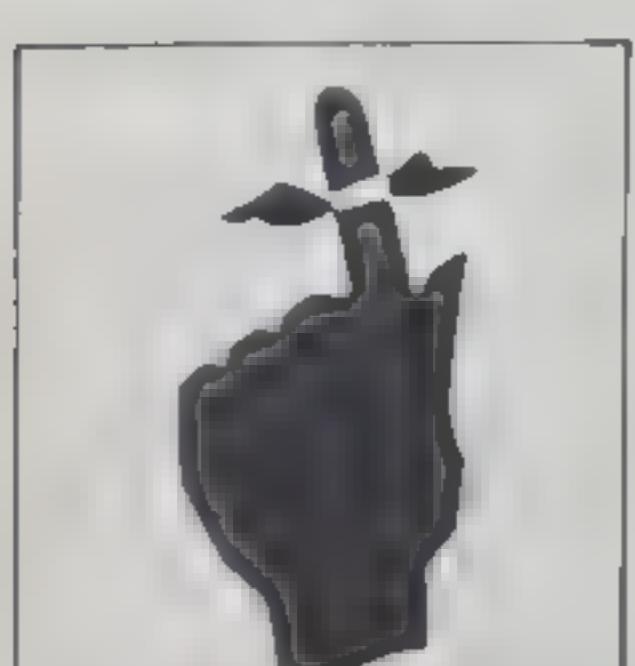
Display value

The poster's fundamental requirement is its display value. Without this value it is not a poster. Display is obtained through composition and color. To get display, select a clear, effective view of the object you are drawing and compose it in the simplest manner possible. In your composition be sure there is ample background around the object; be sure it is simple. Keep in mind where the poster is going to be shown. Think of the average background it will be placed against — a busy corner, a crowded window, etc., and compose your picture to be effective in the location of its display.



Silhouette

By silhouette we mean the elimination of background. A strong silhouette gives the best display. It also gives the quickest translation of an idea. The elimination of all background allows the spectator to receive the message immediately. It is the most common and effective poster treatment used; it is a tried and proven method. Use it whenever you can. There are times when the artist is confronted with posters that demand background. When this occurs, the basic rule is still simplicity. This means achieving simplicity of areas and an economy of detail in the background.

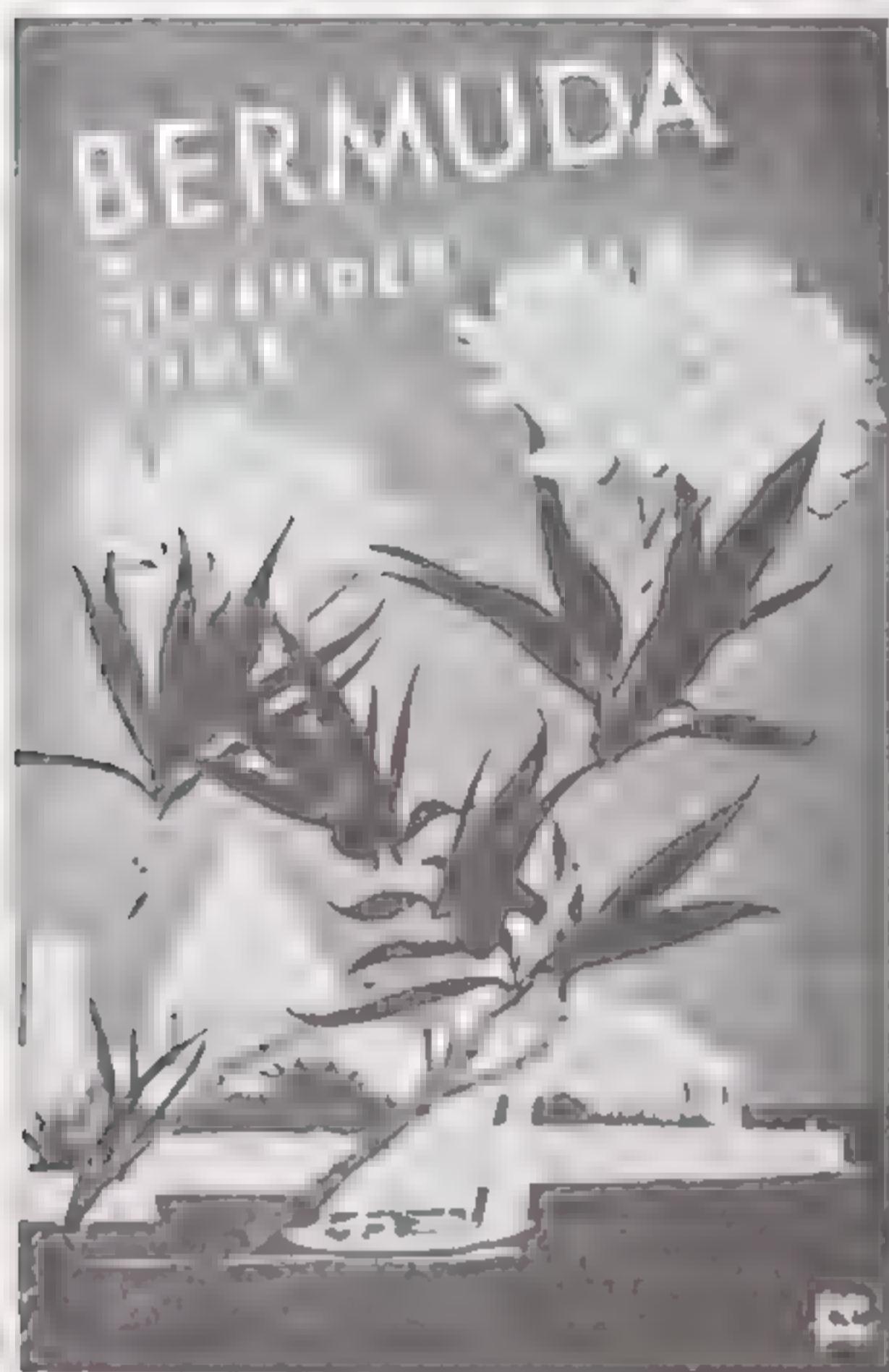


The poster idea

The poster idea should take the shortest route between two points — from the poster to the spectator. A common fault of many posters is to try to say too much. Remember that a poster must be read in two or three seconds. This requires "poster thinking." An enlarged illustration does not make a poster. A poster requires the simultaneous action of words and pictures. The pictures and the words must be a cohesive whole. Make the two effective as a unit. The picture should point only to the product or service you are selling. This gives originality, strength and identity to the advertiser.



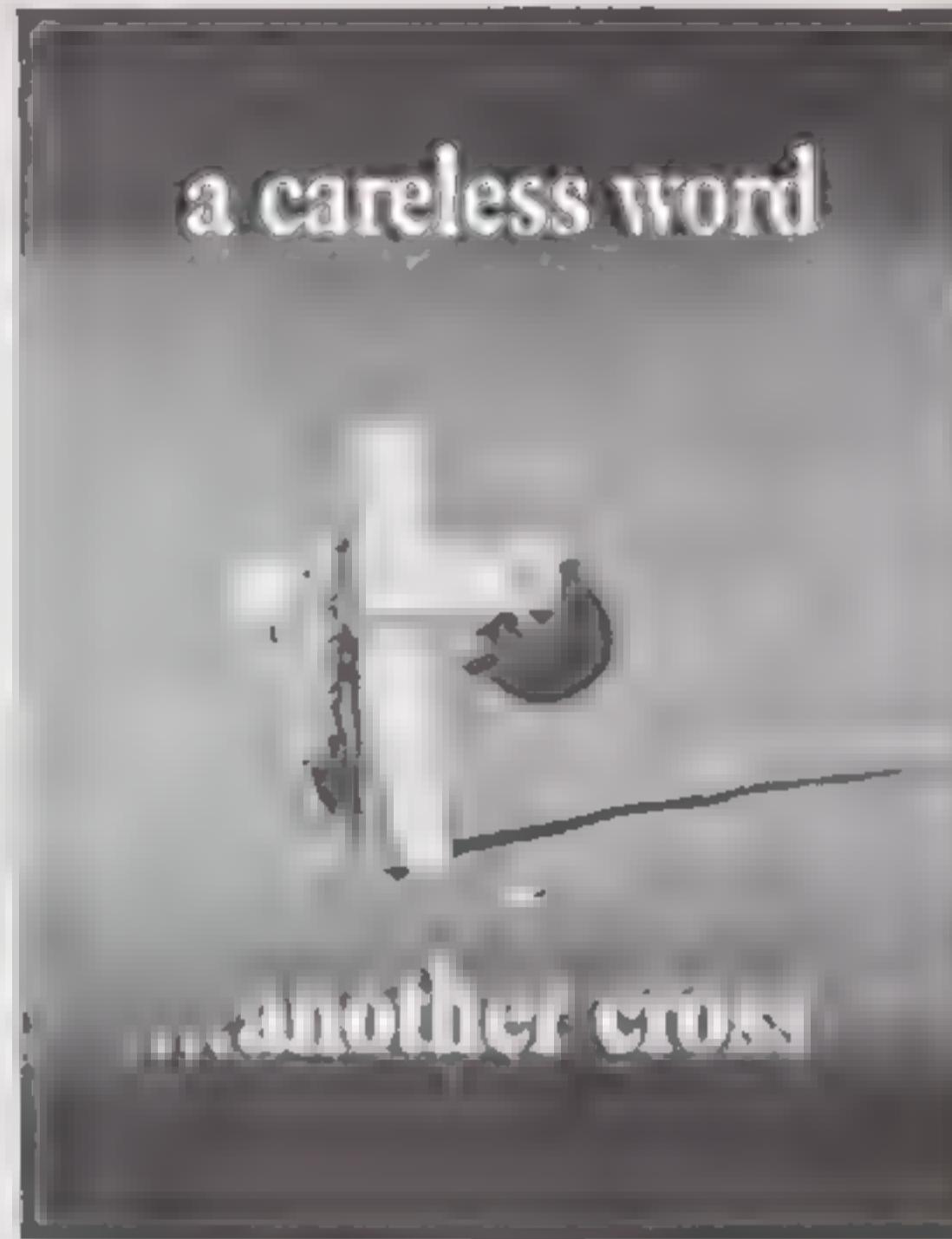
Examples of American posters



Artist: Adolph Treidler
Art director: Charles Coiner
Client: Bermuda Trade Development Board
Agency: N. W. Ayer & Son, Inc.



Artist: Joseph Krush
Art director: H. M. Rundle
Client: RCA Victor Division of Radio Corporation of America
Agency: Foote, Cone & Belding



Artist: John Atherton
Gov't Agency: Office of War Information



Artist: Al Parker
Art director: Elizabeth Eyerly
Agency: Botsford, Constantine & Gardner
Advertiser: Jantzen Knitting Mills



Artist: Homer Hill
Art director: Morris L. Rosenblum
Client: L. Bamberger & Co.



Artist: George Giusti
Gov't Agency: U.S. Dep't of Agriculture



Artist: V. Bobri
Art directors: Grace M. Jones
Client: Nolde & Horst Sales Co., Inc.



Artist: Albert Dorne
Gov't Agency: Security of War Information Committee



Artist: Joseph Binder
Art director: Leo J. Stahl
Client: Sharp & Dohme
Agency: Niagara Lithograph Company

Poster composition

The most cohesive composition is the best. Work toward the grouping of simple masses. First, you must have an idea, so arrange the parts to "telegraph" the idea. A good plan of work is to experiment with many compositions of your subject to try to get the clearest and most effective view. Good design makes good posters. Keep in mind the use of the poster and where it will be displayed. In this regard, the more intricate the surrounding window display or city street, the more simple must be your composition. Keep the focus toward the center of the space; watch out for distractions that will lead the eye out of the poster. Have a dominate; have, in effect, a "bull's eye." If at all possible, have a simple, flat background — a strong color in contrast to the subject; or, if the subject is colorful, a flat dark background or just the white paper. Remember that clarity is of prime importance. You achieve this by being simple, direct and obvious. Compose your picture to command the attention of a person while he is walking through a shop, passing a store window or driving along a busy city street. Keep in mind the size the poster will finally be printed and the average distance from which it will be seen.



Human interest

Artist: Frederic Stanley
Art director: Herbert Noxon, Edward Graham
Advertiser: 3 Esso Companies
Agency: McCann-Erickson, Inc.



Symbol

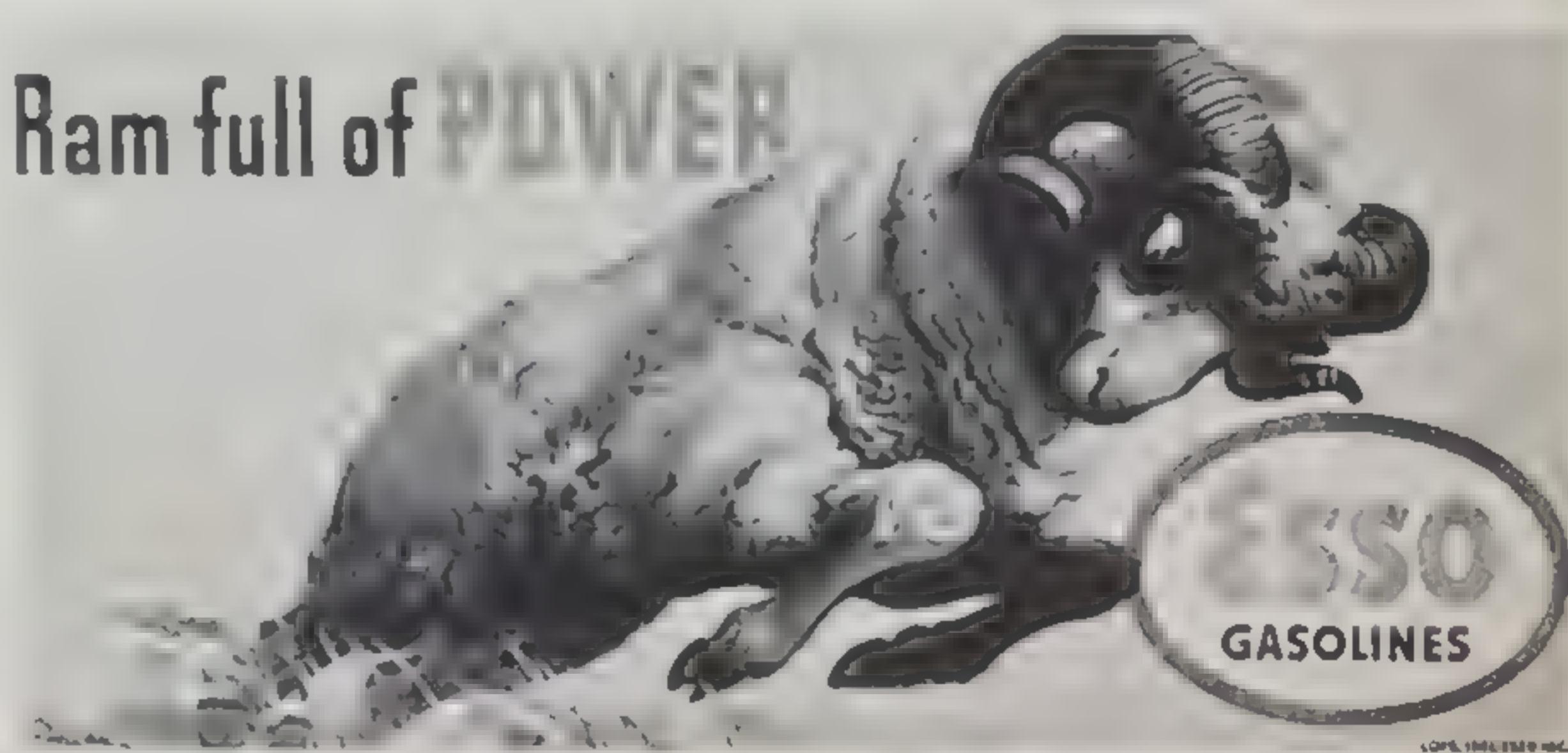
Artist: Morgan Kane
Art directors: Sidney A. Wells, William C. Scott
Advertiser: Standard Oil Co. of Indiana
Agency: McCann-Erickson, Inc.

Billboard — The outdoor billboard is called the twenty-four sheet poster. It is a very important advertising medium. The outdoor spectator is usually in motion, either walking or riding. Although a billboard is 19.6 feet by 8.8 feet, the message and art must be brief and powerful since the average reading time is only two or three seconds. Poster artists increase the effectiveness of their designs by using human interest subjects, diagrams, well known symbols, analogies, humor, pretty girls, action and many other similar subjects.



Diagram

Fred Ludekens



Analogy

Artist: Albert Staehle
Art directors: Paul Holder
Client: Standard Oil of New Jersey
Agency: McCann-Erickson, Inc.

Unity of words and pictures

Unlike illustrations, words are a part of posters. This injects another and a very important element into composition. All posters have a written message composed of words of fast action and words of identity. Above all, the message must be brief. The words and the picture must "work together." The whole thing must be a unit. Then, everything your poster has to say is said in the shortest time possible. As we explained, display is of first importance but the more words used the less room is there for display. Words, therefore, should be reduced to the minimum. The message should say what the picture can't say and should also include an identifying signature.

Use of lettering

Simple, readable lettering is just as important as simple, clear composition. It must be very readable and become part of the design of the poster. It should never look like it was placed on the poster after the drawing was made for lettering is part of the composition. Any simple, readable lettering can be used. The test is: how far away can you read it? The answer is: the farther the better. If you can have the lettering and the picture both clearly visible at the same distance (and at a good distance), you have a good poster.

The expression says it is a pleasure to "Go with the Navy."



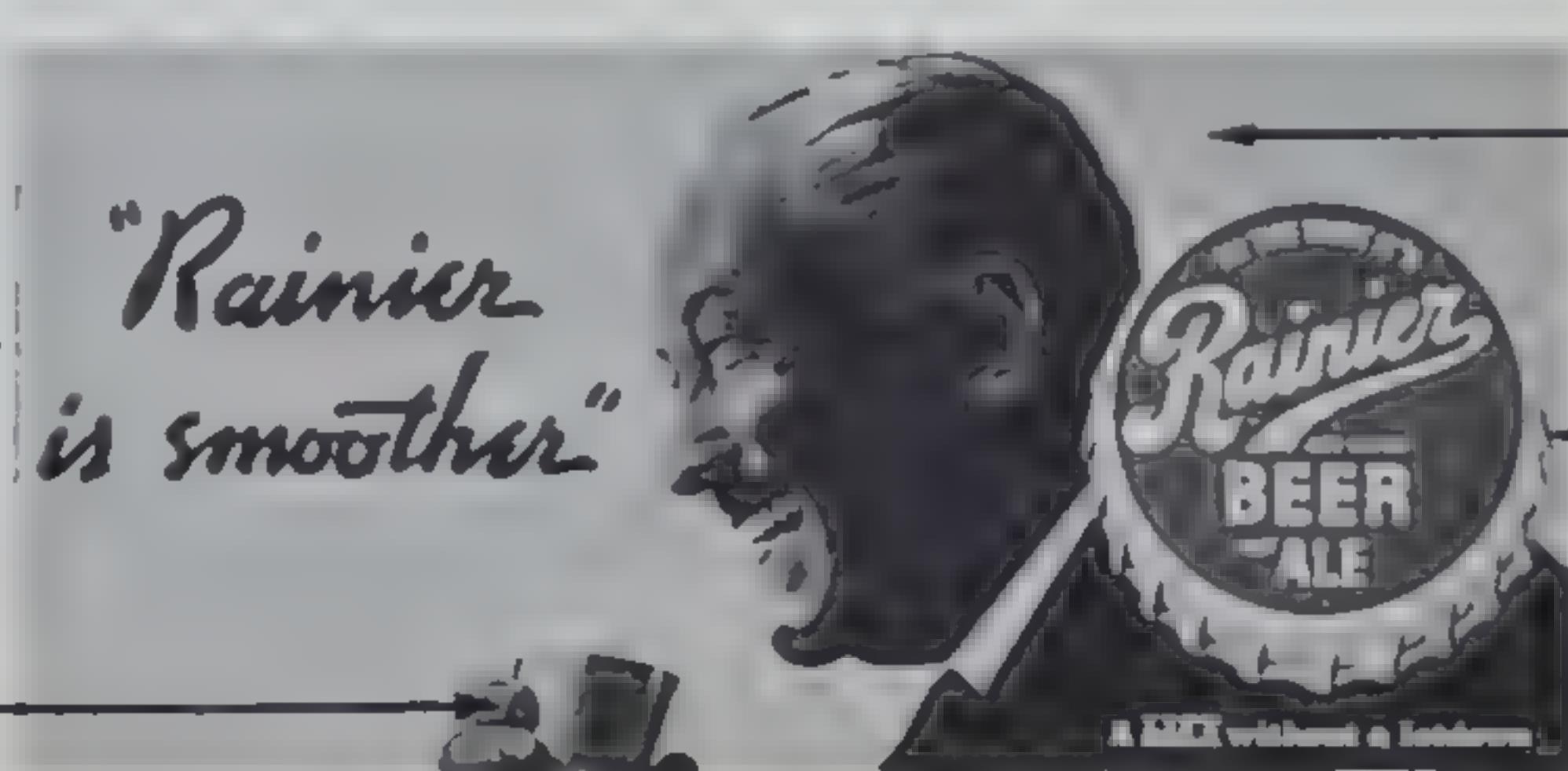
The poster's message has only three words. Only one area to read makes this an excellent poster. The idea and the identity are contained in this three word message.

The simple mass of the head and body has a "come on" movement which pulls the eye into the poster.



The word's analogies relate to the illustration and the attributes of the product.

Here is a good example of humor and simplicity of interpretation of a well known subject.



The dark and light of the head are close in value to maintain a strong silhouette.

Just three words give the name of the product and why you should purchase it.

Each of the above twenty-four sheet posters is a strong silhouette.

Fred Ludekens

The product and a smiling, satisfied customer are shown here.



Here are two photographs of busy streets. The streets, the cars and the billboards provide excellent evidence of the need for simplicity and impact in all posters—especially outdoor posters.



Color and contrast

Sometimes the artist is limited in the number of colors he can use in making a poster. Many times, on small posters, black and one other color are required. In such a case, use the color as pure as possible and in large areas, such as in the background or on the subject of the poster. Another way to handle color is in the lettering or part of it. Combined with the white of the paper, excellent combinations can be obtained.

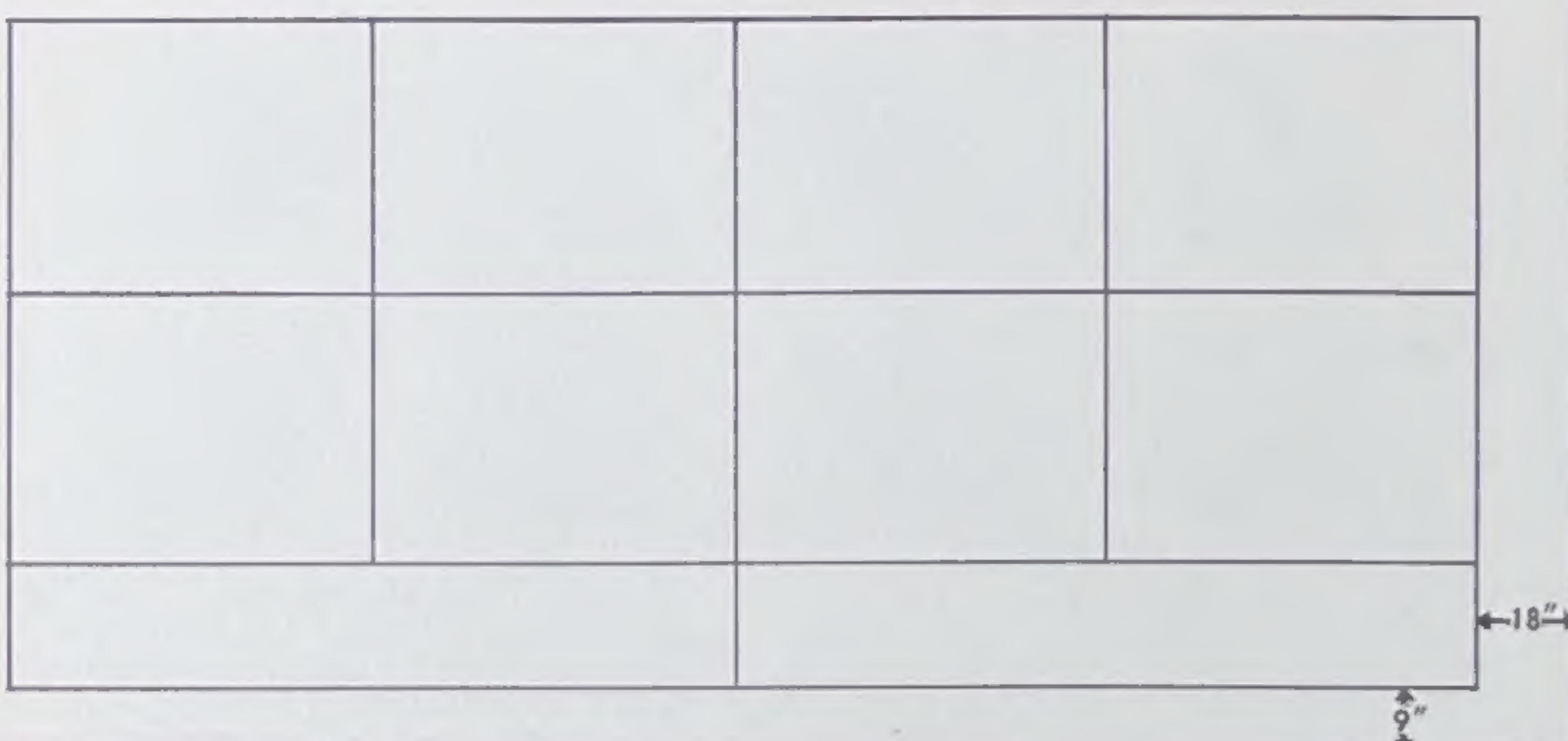
Where there are no color limitations, the artist has much more latitude. However, don't get carried away by such freedom; keep the color strong and pure and endeavor to keep it in simple masses. It is general practice to paint "broader" and with less detail, if your poster is of a realistic nature. Usually, posters are painted in a "higher key" or in brighter colors than the average pictures. There are two reasons for this. One is display, and the other is the danger of fading. Unlike magazine illustrations, a poster is exposed to light. On the outdoor, printed poster the ink will fade noticeably in the space of a few weeks.

To gain the maximum display value and attention, contrast is used. This contrast can be of color, such as a yellow background against a blue object or it can be a contrast of the subject against the background or a contrast of dark and light.

Student training

Many of today's well known artists, and illustrators, first "paying" work, while students, was making posters. It is splendid training for a student, as it allows him to exercise his basic knowledge of composition. The flat background, the simple area of a figure, a still life group, the essentials of a landscape, all allow the student to make a good finished poster long before he could hope to achieve a finished result in illustration. There seems to be a place for all art students in making a poster, depending on the students' talents and ability. There is everything from the simple flat design poster to the more realistic painting. For the new student, experience may be gained from a local merchant who may wish to have a show card made. Here is the way to actually "break in" to the commercial art field. Such experience can be a source of income, a source of satisfaction and a source of study. Any and all display material is of a poster nature and the student can often do something along this line for the local grocer, druggist or merchant. The small merchant cannot often afford, nor does he need, more than one poster—this is usually called a show card. The important thing is that they are all "jobs," and are wonderful practice. They stimulate your enthusiasm and expose you to actual contact with a purchaser of your art.

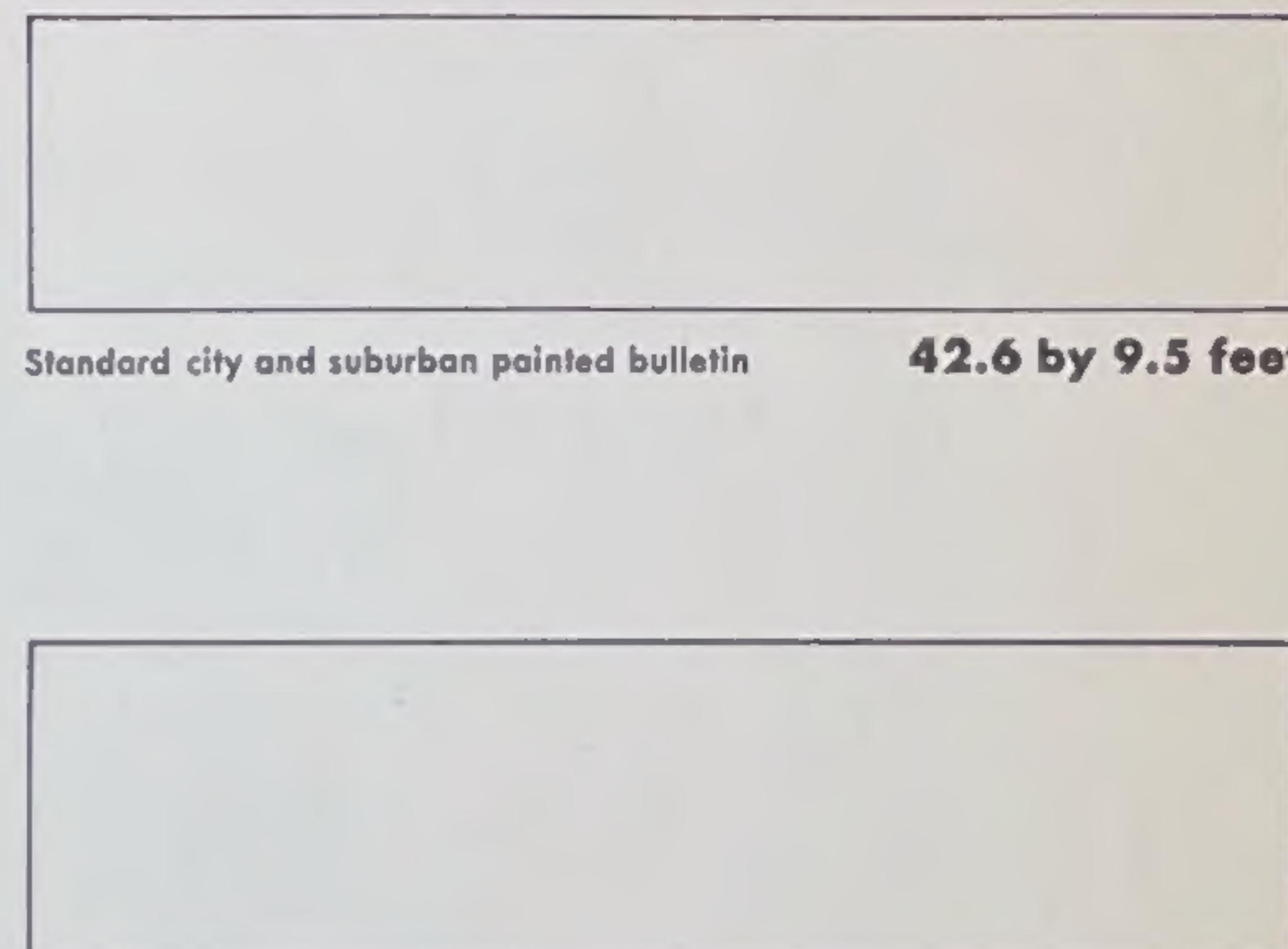
To give you further knowledge of some of the economics of printing, outdoor poster terms used, economical paper cutting, etc., study the opposite page and refer to it as a ready reference. The diagrams show the measurements and the names of the most commonly used poster sizes in the United States.



Standard twenty-four sheet poster

19.6 by 8.8 feet

The "twenty-four sheet" poster is not composed of twenty-four sheets but ten sheets. Formerly, with smaller presses, it was necessary to print twenty-four small sheets; today's presses do the job on ten larger sheets. This diagram shows how the sheets are generally used. The two long sheets at the bottom are actually four half-sheets. They can be placed through the center or across the top depending on the design and the most economical printing of the sheets. There is a "frame" of blank paper around each twenty-four sheet poster when it is put up. Usually this amounts to a nine inch top and bottom frame and an eighteen inch frame at each end.



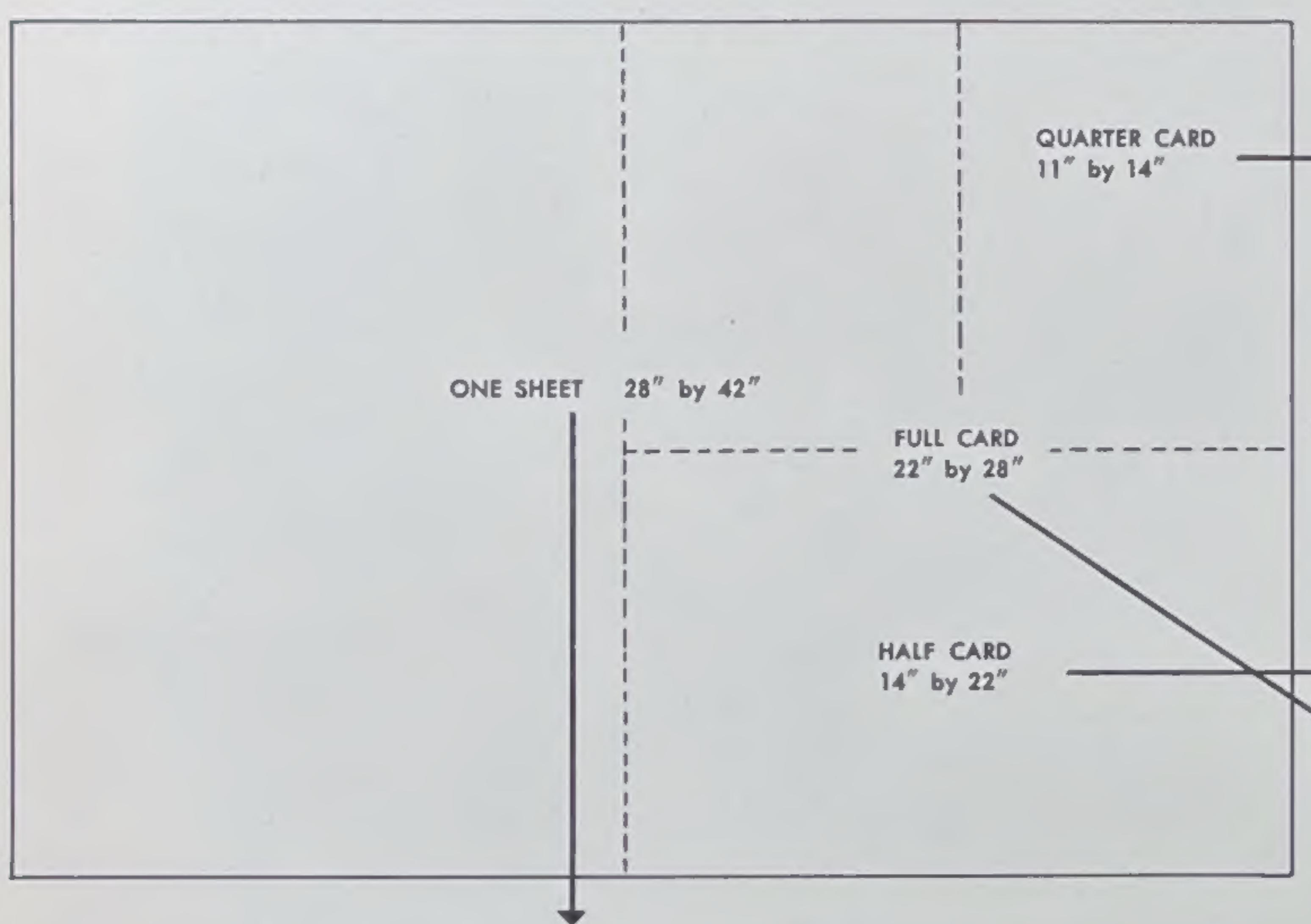
Standard city and suburban painted bulletin

42.6 by 9.5 feet



Standard highway painted bulletin

37.8 by 9.7 feet

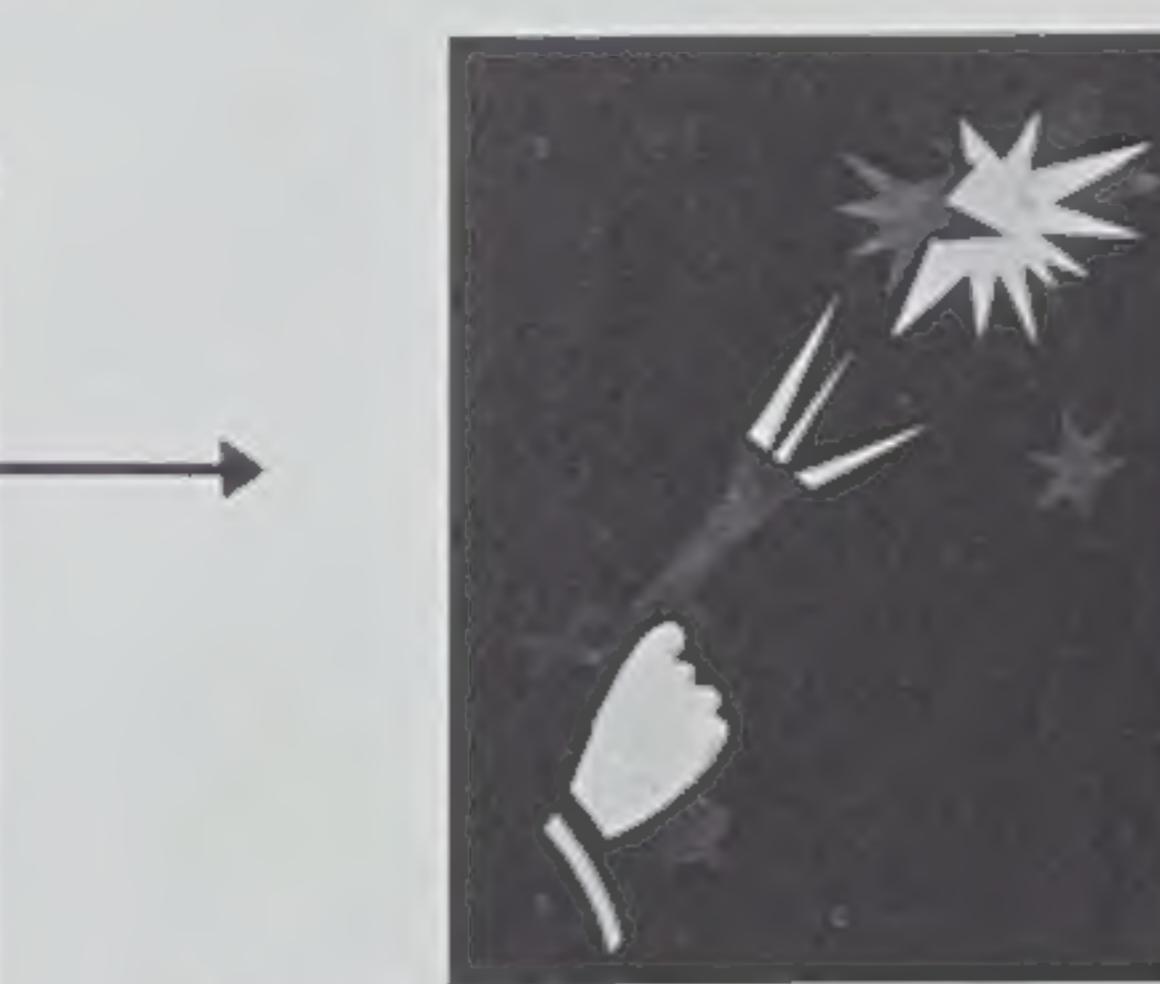


Paper and printing presses have standard sizes; consequently most posters, window cards, counter cards and various other display material are cut economically from a standard size sheet of paper.

Above, we show the standard size of the One Sheet Poster with the breakdown of the sizes of the Quarter Card, Half Card and Full Card.



Artist: John Atherton
Art director: Peirce Johnson
Client: U.S. Army Conservation Program
Agency: Monroe F. Dreher, Inc.



Artist: V. Bobri
Art director: Grace M. Jones
Client: Nolde & Horst Sales Co., Inc.



Artist: James Flora
Art director: James Flora
Advertiser: C.B.S.



Artist: Peter Arno
Art director: E. P. H. James
Client: National Broadcasting Company



Simplifying a design for a poster

These drawings by John Atherton show three degrees of simplification of the design of a squirrel, each succeeding one carrying the simplification further than the one preceding it. Look at this page from a distance and note how each succeeding stage of simplification makes it easier to see and recognize the squirrel. The photograph with all its detail is not seen easily, even at close range, but the pencil drawing is distinguished easily because the background has been eliminated, the patterns simplified, the values clearly defined and the texture of the fur reduced to simple terms. In the pen and ink drawing on the left values and details are still further simplified and refined and the squirrel is easily seen at a greater distance than the pencil drawing. The final drawing is almost abstract design, yet the subject is quickly identified from a distance at a glance. Mr. Atherton has accomplished two important things in his interpretation of the squirrel. He has (a) eliminated all unnecessary detail and (b) emphasized the most characteristic forms. This same procedure can and should be applied to the design and repre-

sentation of any poster subject, whether it's an automobile, a freckle-faced boy, a dog or a can of beans. The important point is to eliminate all detail that requires time to look at and understand. Stress the forms that are characteristic and can be seen and identified at a glance. Not all subjects permit the extreme simplification shown in the almost abstract design. Some may be shown better by presenting them as Mr. Atherton presents the squirrel in the pencil drawing or the first ink drawing. In any event, always simplify your design as much as the subject permits and always stress the important lines and shapes. The designs presented here were the result of many rough sketches, much study and considerable thought by an able artist. Remember that a good design does not just happen. It is no accident, but the result of concentrated application and years of practice. A good design, particularly a simplified one for a subject such as a poster, comes from a sense of observation which instinctively does the refining and eliminating so necessary to this form of art.

To Study and Practice

Experiment with the various layout mediums described in this lesson. Try to improve the layouts of magazine advertisements in the following way: Place an ad under the top sheet of your transparent layout pad and trace those parts you want to retain and re-draw those parts you want to change. Move the magazine page around until each element is in its most pleasing position and then trace or re-draw it in this position. Now slip this sheet of tracing paper under the next sheet on your pad and refine your drawing further, following the same method of changing the relative size or position of the elements. Repeat this "re-visualizing" until you are completely satisfied with the composition; then finish it with various types of pencils. See that it is similar to the Westinghouse layout on the frontispiece or any of the others in the first sixteen pages of this lesson.

Spend some practice time on lettering. Using a

broad, chisel-point pencil, trace right over the lettering strokes on Page 22 and then do them free-hand with only top and bottom guide lines. Also trace the letters on Pages 26 and 27 to thoroughly understand the basic strokes. With the alphabet on Page 24 as a model, practice drawing the rest of the Caslon alphabet. If you have any of the lettering pens and brushes shown on Page 28, experiment by drawing a complete alphabet with a broad pen or brush. Even up the edges with a fine pen point and ink. Use a brush and opaque white to correct any pen and ink errors.

Restudy Page 34 and make pencil sketches for twenty-four sheet posters. Choose subjects that are symbolic, human interest, diagrammatical, or analogical. Your sketches should be 4 inches wide but the same proportion as a finished twenty-four sheet poster (see Page 37). Select subjects or products with which you are familiar and which are not included in this lesson.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1 - Lay out an advertisement for Caress Cream -- a beauty cream that improves the complexion. Remember that it is a "consumption" product and its value lies in the results of its use. The illustrative material, therefore, should show the advantages of constant use -- for example, romance, social success, etc. Your layout should naturally include one or more persons. The headline is "Exotic Beauty -- Your Natural Birthright." Select one of the standard type faces or script styles that seems to be of the appropriate weight and character for this type of layout. Carefully study the examples on Pages 18 - 31. Indicate a copy block of pleasing proportions that occupies about one-sixth of the space of the whole layout. You should plan this copy to be set in the same type as the text in the upper part of Page 18 of this lesson. Design a round jar and label for the cream, and let them show, though not too prominently.

Make your layout the actual size of an ad which appears in The Post or Life, 9 5/8 x 12 1/8 inches on an 11 x 14-inch page. Do not put a line or border around your layout unless you intend it to be printed that way. You will notice that very few magazine ads are printed with a border around them.

Make this layout freely on transparent layout paper. First, think mainly about the over-all design of the ad, leaving the refinements of drawing and lettering for later. When you have the elements roughed in, tear the layout sheet from the pad and slip it under the next sheet. Now

refine the composition by tracing, redrawing and shifting the relative positions of the elements as you did in your practice work. You should repeat this process of "re-visualizing" with your tracing pad until you are completely satisfied with the layout. It may take twenty such operations or you may hit it with three. To find the best solution, you may have to go back to an earlier, discarded version.

When you have decided on the best solution, render it carefully on tracing paper. Use mediums such as the pencils described on the frontispiece of this lesson, colored pencils, crayons, or chalk such as NuPastels. All of these mediums are suitable for work on transparent layout or tissue paper. If you use chalk, you should spray your finished layout with fixative before mailing; otherwise it will smear. Do not render it in water color or on heavy paper. Mount your finished tracing paper layout on an 11 x 14-inch board by lightly taping or pasting down the four corners. This is known as "tipping on" a mounting board.

Mark this board -- **ASSIGNMENT 1**.

ASSIGNMENT 2 - Lay out an outdoor advertising poster for the Dominion Biscuit Company, featuring their thin, round, salt and butter "Crispy Crackers." In addition to their delicious flavor, these crackers stay fresh in damp weather or climates. The headline is "Always fresh and delicious." Select either a standard type face or a free lettering style that is not only appropriate to

Student Work -- Lesson 12

your particular design but also has good visibility and legibility. Restudy the paragraph "Use of Lettering" on Page 35. Include any people or accessories in your layout that will help convey your idea, but keep it simple.

Make your final layout on transparent layout paper. Use colored pencils, crayons, or chalk such as NuPastels. Make your layout 11 inches wide by 4 7/8 inches high. In designing the elements of the poster, treat them simply. A good way to achieve this is demonstrated in the design of the squirrel on Page 38. If you use chalk or

colored pencils on the transparent layout paper, spray the layout with fixative. Tip your layout on a piece of mounting board.

Mark this board -- ASSIGNMENT 2.

IMPORTANT. Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the Lesson Number and Assignment Number. For criticism and grading, mail ASSIGNMENT 1 and ASSIGNMENT 2 to:

FAMOUS ARTISTS COURSE
Westport, Conn.

BE SURE to fill out the return shipping label and enclose it with your assignment. This helps a lot in getting your assignment back quickly.